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ABSTRACT

This book, designed to supplement and enrich the standard secondary curriculum, educates students in the area of feelings, values, and group interaction. Students learn particular logical and psychological processes with which to gain greater conscious control over themselves, their inter-personal relations, and their environment. A theoretical section briefly suggests why a period of drastic social change demands a curriculum more relevant to the concerns of students and presents an information processing model of man as the basis on which to develop such a curriculum. A rationale for teaching particular processes, as opposed to specific content, is developed and a model sequence is outlined, as is a model for teaching a particular lesson. Two courses built on these models are described in detailed course outlines and lesson plans. A communications course concentrates on processes most important for personal and interpersonal growth. The content centers around the study of media -- print, films, sculpture and music -- and the study of group interaction. An urban affairs course concentrates on processes most important for social growth, with content focusing on the student's own neighborhood as a microcosm of his city. A self-evaluation survey and a bibliography on affective education are included. (Author/KSM)

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# EDUCATION FOR STUDENT CONCERNS

## Affective Education Research Project

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THE SCHOOL DISTRICT OF PHILADELPHIA
1968

# AFFECTIVE EDUCATION RESEARCH PROJECT

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## TO THE TEACHERS OF COMMUNICATIONS AND URBAN AFFAIRS IN THE SECONDARY GRADES:

A Curriculum for Student Concerns supplements and enriches the standard curriculum with material that educates students in the area of feelings, values, and group interaction. The book assumes that there is a direct correlation between a student's academic achievement and his ability to control his environment, his attitudes about himself, and his relationship with other people -- an assumption recently substantiated by the largest study of education ever conducted. This study (THE COLEMAN REPORT) showed that such attitudes had a higher correlation with student achievement than did the total of all other factors such as social class, race, family background, school facilities, teacher's education, etc.

The book also assumes that since the amount of knowledge is doubling every ten years, it is impossible to teach all there is to know, and hence accepts Jerome Bruner's contention that schools ought to teach the "structure of knowledge." The book supplements this approach by teaching students particular logical and psychological processes with which to gain greater conscious control over themselves, their inter-personal relations, and their environment.

The theory and practice described in this book have developed over the last three years in the Philadelphia Cooperative Schools Summer Program and in work with the Ford Foundation. During that time there has been a basic shift from an approach which emphasized "turning kids on" by direct confrontation, to one which explicity teaches the processes through which students can exert some control over their own growth. The 1968 Affective Education Research Project developed approximately forty detailed lesson plans (2 hours each) for courses in Communications and Urban Affairs.

The Communications Course concentrates on those processes which are most important for personal and inter-personal growth. The content of the course centers around the study of media (print, films, sculpture, music, etc.) and the study of group interaction. The processes taught include the use of games and simulation to master complicated concepts, the conscious use of dreaming and fantasy, and the conscious use of many different roles within a group.

The Urban Affairs course concentrates on those processes which are most important for social growth. The content of the course centers on the student's own neighborhood as a microcosm of the city, and uses it for the basis for studying the way the city does and does not function. Particular processes taught include developing a taxonomy with which to label the city, the use of historical perspective to understand the present crisis, and the escalation and de-escalation of pressure.

The authors are very conscious that curriculum guides soon become law. This book is only a guide -- an approach toward establishing a balance between affective and cognitive learning. We need feedback based on the teachers' experience with these materials in the classroom. This book is experimental. We want your revisions, criticisms, and additions.

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Associate Superintendent
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Specialist in Affective Development

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Communications Course

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Norman Newberg

Terry Borton

## CONTENTS

Page

SUMMARY AND INTRODUCTION . . . . . . . . . . . . . . . . . . . . . . . 1

THE TRUMPET THEORY . . . . . . . . . . . . . . . . . . . . . . . . . . 3
  Diagram 1: Information Processing Model . . . . . . . . . . . . 4
  Diagram 2: Information Processing Model. . . . . . . . . . . . 7
  Diagram 3: Information Processing Model. . . . . . . . . . . . 9

A PROCESS LESSON . . . . . . . . . . . . . . . . . . . . . . . . . . 11

PROCESS COURSES IN URBAN AFFAIRS AND COMMUNICATIONS . . . . . . . . . . . . . . . . . . . . . . . . . . 15
  Diagram 4: The Trumpet in the Courses. . . . . . . . . . . . . 17

PHILADELPHIA SELF-SURVEY . . . . . . . . . . . . . . . . . . . . 19

COMMUNICATIONS COURSE OUTLINE . . . . . . . . . . . . . . . . . 23

COMMUNICATIONS COURSE LESSON PLANS . . . . . . . . . . . . 33

URBAN AFFAIRS COURSE OUTLINE . . . . . . . . . . . . . . . . . . 125

URBAN AFFAIRS COURSE LESSON PLANS . . . . . . . . . . . . . . . 133

BIBLIOGRAPHY. . . . . . . . . . . . . . . . . . . . . . . . . . . . . 211

# SUMMARY AND INTRODUCTION

The theoretical section of the paper briefly suggests why a period of drastic social change demands a curriculum which is more relevant to the concerns of students, and presents an information processing model of man as the basis on which to develop such a curriculum. A rationale for teaching particular processes (rather than specific content) is developed, and a model sequence is outlined, as is a model for teaching a particular lesson or particular lessons. Two courses built on these models are described in detailed lesson plans, one in Communications and one in Urban Affairs.

We suggest that the teacher who is beginning these courses follow the suggested lessons carefully the first time through. They have been tested with a number of other teachers, and we know they can work effectively. But we are not interested in producing slaves to a new system. We hope that after going through the lessons once and getting the feel of why they are organized as they are, the teacher will take off and by improvising, extracting, re-shaping, and creating he will find his own ways to make process learning meaningful to his students.

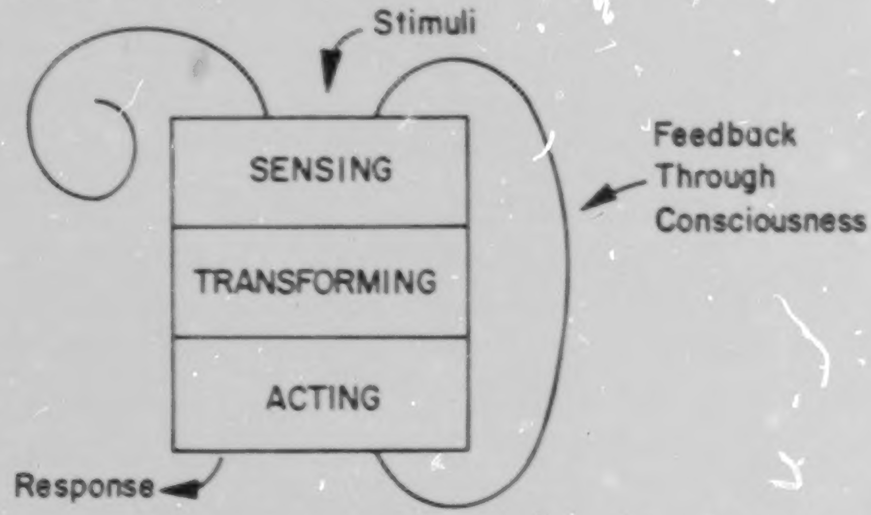
# AN INTRODUCTION TO AFFECTIVE EDUCATION COURSES IN COMMUNICATIONS AND URBAN AFFAIRS

Our society, our schools, and our students are convulsed by change. Opposing groups struggle to make education more relevant to the tremendous pressures with which the society lives. Part of the demand is for changes in leadership. Part is for curriculum content which speaks more directly to the very real and new factors in student life--the bomb, the pill, the computer, racial uproar. But there is also a powerful thrust to make the educational process more human. The thrust has polemical spokesmen such as Paul Goodman, Jonathan Kozol, and John Holt; it has activists who have staged protests at Berkeley, Columbia, and the Philadelphia School Administration Building; and it has statistical backing from research such as the massive federal COLEMAN REPORT which showed that attitudes such as self-concept, sense of control, and interest in school make more of a difference in how well children achieve academically than does a combination of all other factors such as home background, race, class size, salary of teachers, etc.

If schools are to seriously consider developing programs which can help students meet the demands of drastic change, and at the same time respect and encourage what is human in them, then the schools must operate on some psychological model of how man functions. There are several models which are available. One is exemplified by Freudian Theory -- the concept of a deep well of unconscious motivation which determines much of man's behavior. In spite of many attempts to adapt Freudian theory to schools, very little of practical value has developed. Freud himself felt that the best that education could do would be to alleviate traumas of early childhood. But it could not change basic concerns; to do that would require a kind of intensive therapy hardly appropriate to a school setting. Indeed to dig into such an area without proper training and sufficient time might do more harm than good.

A second model is provided by the behaviorist's concept that man's behavior depends on either the nature of the stimulus he receives, or on reinforcement for his behavior. According to this model, human behavior is endlessly malleable--all that is necessary is to work out the right patterns of contingent reinforcements for the behavior desired. Reinforcement theory was derived from work on pigeons and rats; only recently have there been serious attempts to apply it to educational practice. The results of these early experiments seem to indicate that reinforcement theory will work to establish certain basic things such as classroom control and steady work patterns. But behaviorists purposely exclude a consideration of why the student is eliciting the behavior--hence limiting the usefulness of the model by excluding from it most that is human about human beings.

A third model is built on an information processing conception of human behavior which hypothesizes that between the stimulus and the response, there are three basic processing functions which man uses to organize his behavior--a SENSING process through which he picks up information, a TRANSFORMING process through which this information is sorted, evaluated, and built into personal patterns; and an ACTING process through which he puts new information or behavior out into the world. If a spiral is used to represent the growth curve of a person's life, then the information processing model can be diagrammed as follows:



An essential ingredient of the information processing model is the feedback line representing the process through which part of a person's behavior is consciously used as a new stimulus to help determine future behavior. Thus, if a person SENSES anger in his friend, he may TRANSFORM that stimulus into a judgment that "He has no right to be angry with me," and ACT with righteous indignation. So if he loses his friend because of his action, he may utilize that feedback to re-adjust his pattern of response by consciously determining that next time he will make an effort to understand his friend's anger before he acts.

No man's information processing system operates in isolation. Most of our knowledge comes from other people, first from our parents when we accept their own patterns of behavior as the right ones, and then increasingly, from a wider circle of people, as we learn of the infinite variety of ways in which people **SENSE**, **TRANSFORM**, and **ACT**. If these other people share the values with which we grew up--as they might in a rural village before mass communication--and if the social structure is stable and without much change, then there would be few differences in the way people process information, and differences of information processing systems would cause little anxiety.

In modern America, however, people of different races, classes, and ethnic groups are squeezed together in organizational structures (like schools) which demand unrelenting contact, but provide little chance for deep communication. In addition, the larger social structure is reeling under technological, social, and historical forces over which individuals and even governments seem to have little control. In these circumstances, the incessant clash of our individually different processing systems produces three broad areas of concerns.

These concerns are not like those for sex, or money, or race, or any of the immediate sources of wanting or frustration which men experience. These are process concerns, they are not a function of **WHAT** is experienced, but the ways of experiencing. Thus a consciousness that our patterns of **SENSING** are contradicted by those of other people produces a concern for **RELATIONSHIP**, or the validity and security of our connections with other people and society.

A consciousness of the process of **TRANSFORMING** produces a concern for **SELF-IDENTITY**, or for a sense of the self who put all this information together in such unique fashion. Consciousness of the processes of **ACTING** produces a concern for **CONTROL** over the consequences of those actions.

Process concerns are part of the human condition; they are there and they will not go away, simply because there will always be friction among men. But while the concerns are permanent, the particular content which brings a concern into focus may change, as may the particular processes which have been built up to handle this content. These two factors can make concerns a source of educational growth rather than of despair, as long as schools provide a curriculum of concerns which emphasizes the possibilities for change. First, this curriculum should just find out what particular content reaches students, and then teach so as to expand their understanding. Second, the teaching must help students learn **HOW** to develop alternative ways of handling themselves, other people, and their environment, so that they can increase the personal options open to them.

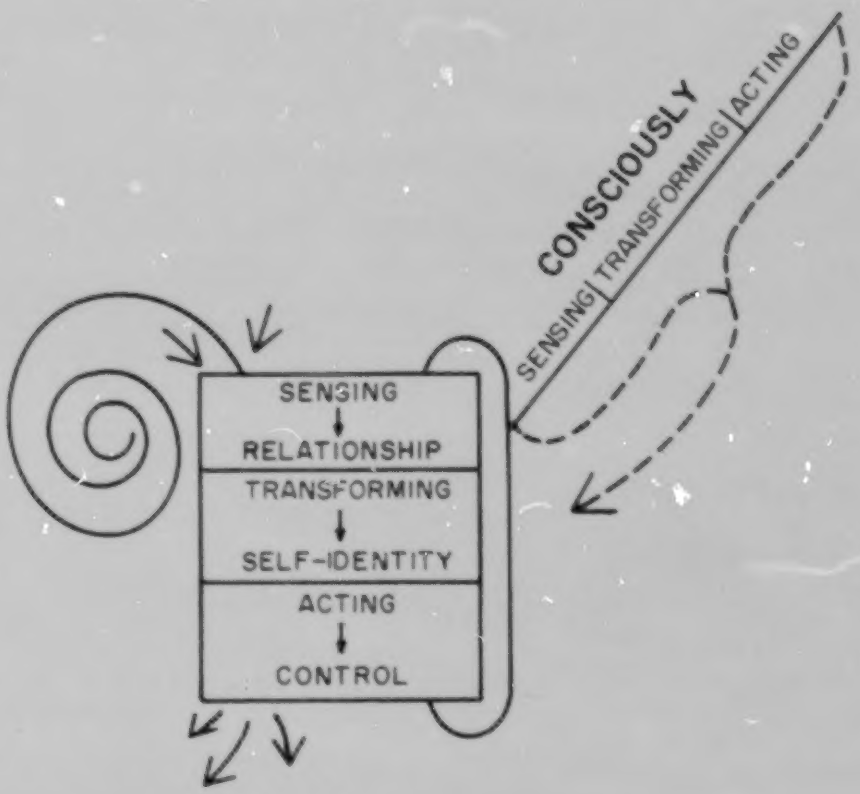
Part of the relevant curriculum must come from the students themselves and from the particular content which they bring to the classroom--communication skills, for instance, or a knowledge of part of the city. But a curriculum of concerns must also give each student a sense of HOW he may continue to grow within himself and within his world. That depends on utilizing a student's consciousness of his own information processing system. It is consciousness which produces his concerns; it is also consciousness which can serve as the tool to make those concerns a source of expanded possibility. Consciousness produces concerns because it allows a student to step outside his own experience and question it, but it also allows him to step outside his way of experiencing, and question that. Besides exploring WHAT he is experiencing; he can explore HOW he is experiencing.

The information processing system can be used to look at the processes, and to change them. In daily life most of us operate this way occasionally. If someone says that our invariable good cheer is phony because we keep it up even when circumstances seem to demand another response, we may begin to wonder whether or not he is right.

We may discover that we have, in fact, built up an idea that "one ought to be cheerful," decide that that idea does not fit with other things we think or with our own feelings, and so begin to experiment with other patterns of behavior.

A curriculum of process concerns works in a similar fashion, except that the process is more explicit and thorough, whereas in "real life" it is likely to be vague and accidental. The rough outlines of the curriculum can be inferred from the earlier model of the information processing system by means of which students use the same three functions of SENSING, TRANSFORMING and ACTING, and applying these to a conscious examination of themselves. Diagrammatically, this can be represented by simply taking the three functions, making them conscious, and pulling them to one side so that they can apply back to the primary information processing system.

In a curriculum of concerns, process is the content. To concentrate on the process of SENSING, for example, the curriculum should help students consciously SENSE OUT the way they perceive the world. If a particular student perceives things suspiciously, the curriculum should provide experiences which will help him consciously TRANSFORM and evaluate his reasons for orienting himself this way. And it should provide experiences which will allow him to experiment with new ways of ACTING, perhaps based on seeing other people with a little less suspicion.

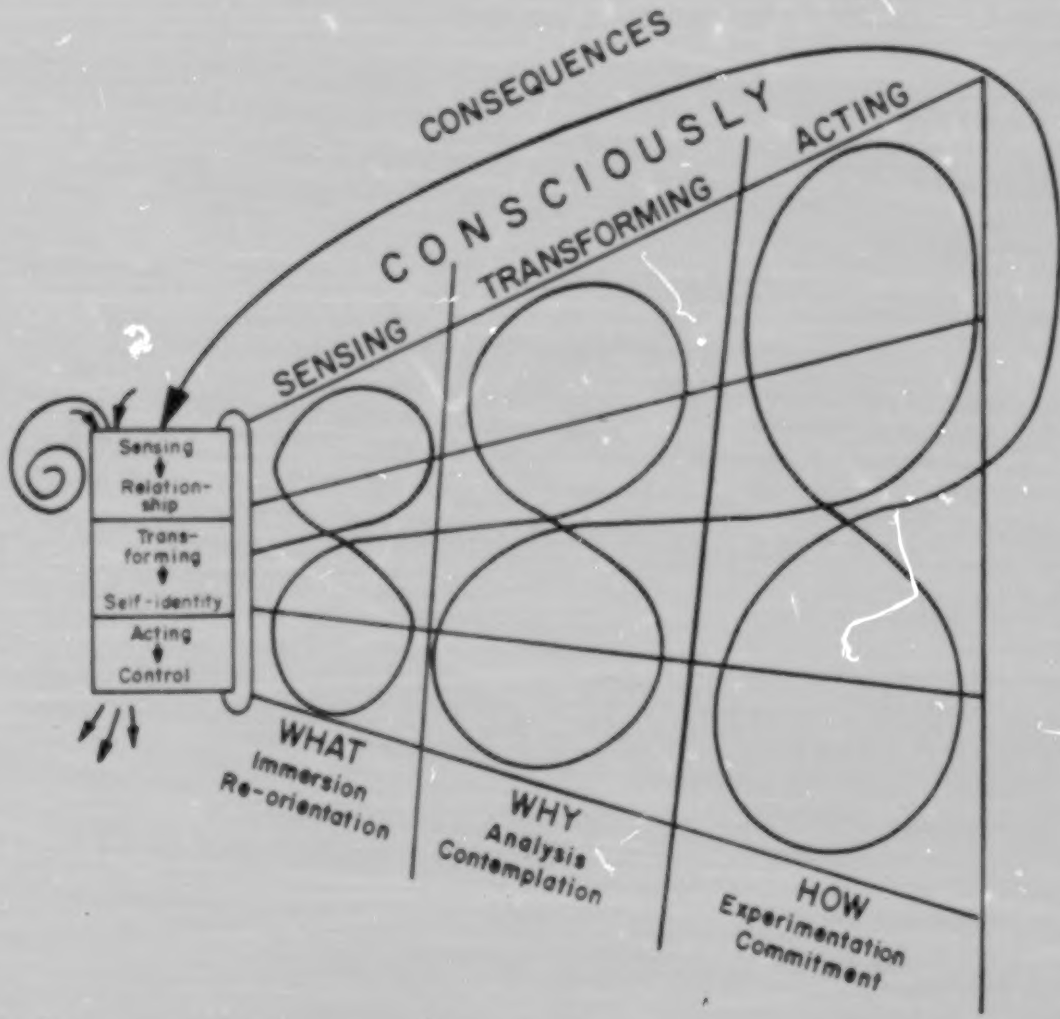

CONSCIOUSLY
SENSING
TRANSFORMING
ACTING
SENSING
RELATIONSHIP
TRANSFORMING
SELF-IDENTITY
ACTING
CONTROL

Though such a curriculum can take many different forms, there are basic questions which are associated with the conscious application of each process, and several techniques which allow these questions to be applied effectively. The basic question for CONSCIOUSLY SENSING is WHAT, and the techniques for applying this question to an understanding of the processing system are immersion and re-orientation. If a girl is to discover WHAT she is doing (i.e., sensing everything suspiciously) then she must first immerse herself in some situation where she can see herself being suspicious (as in role-playing or improvisational drama exercises) and then re-orient her old pattern into a new one. This re-orienting is not an intellectual process; it is an empathetic one. For a moment she must consciously assume a different attitude, and put herself in someone else's shoes--not through analysis, but through intuition.

The process of CONSCIOUSLY TRANSFORMING this suspicious pattern involves asking WHY through the two techniques of analysis and contemplation. If this student asks why she is suspicious, she will be questioning why this pattern has developed, why it is being continued, and why its consequences are now being questioned. The process of CONSCIOUSLY TRANSFORMING is largely an intellectual one of examining and evaluating, so that the student understands how her pattern of suspicious perception relates to the rest of her values, and her behavior. It will require hard, tough logical analysis of many complex problems, and it will require contemplation, or a more relaxed, encompassing approach, in which she does not pick at herself, but allows possible alternatives to suggest themselves through free-association and metaphor.

Finally, CONSCIOUSLY ACTING involves asking HOW new understanding can be translated into new patterns of behavior, first through experimentation, and finally through conscious choice. This CONSCIOUS ACTION must be the student's own personal behavior, directly related to the understanding which has previously been CONSCIOUSLY SENSED and TRANSFORMED. If, for instance, she has become aware of her suspicious attitude, and has decided that it is in conflict with her desire to have close relationships with boys, she may begin to experiment with a more open attitude, either in an improvised situation, or in real life. If the experiment produces results she does not like--the boys get too close for comfort--she may choose to back off and consciously resume her previous pattern of suspicion. If she does like the results of her experiment -- she falls in love -- then she may commit herself to be more open in other relationships. Or, most probably, she will begin to realize that there are some situations where she will need to be suspicious, and some where she will profit from being open, and she will begin to build up ways of distinguishing between the two, thereby starting the whole process over again.

The format of a process curriculum can be schematically represented by adding to the diagram used earlier. Corresponding to each concern there is a sector of the curriculum which is itself divided into the three functions of CONSCIOUSLY SENSING, TRANSFORMING, and ACTING. These sectors represent the areas for which curriculum materials need to be built. At the bottom of the diagram are the basic questions and techniques appropriate to each function. Weaving through all sections of the curriculum is a figure-eight line representing the continuous, multifaceted nature of the curriculum, and the fact that the final conscious choice results in feedback which begins the process over again. The trumpet shape of the diagram is an indication of the expanding possibilities for human growth which result from a conscious development of the processes of SENSING, TRANSFORMING, and ACTING.*


CONSEQUENCES
CONSCIOUSLY
SENSING
TRANSFORMING
ACTING
Sensing
Relationship
Transforming
Self-identity
Acting
Control
WHAT
Immersion
Re-orientation
WHY
Analysis
Contemplation
HOW
Experimentation
Commitment

---

*The prototype of the Trumpet was devised by the Field Group of the Elementary Education Project under Mr. Gerald Weinstein of the Fund for the Advancement of Education. See "Trumpet" by Terry Borton in A MODEL FOR DEVELOPING RELEVANT CURRICULUM, General Weinstein and Mario Fantini, Ford Foundation Publication (to be published, 1968).

The greatest danger in such a model is that it will be taken too literally -- as a statement of hard fact, rather than as a diagrammed analogy. The Trumpet is only one of a number of different ways of thinking about the human mind and personality.

The advantage of the diagram is that it lays things out so that they can be seen, thought about one at a time, and yet visualized as part of the whole. The disadvantage is that the lines tend to suggest arbitrary divisions which do not exist in reality. Even the simplest relationships are too complex to be diagramed in black or white. No one's head can be mapped with a Trumpet, and certainly no one's soul can be encompassed in a few curlicues and diagonals.

The Trumpet is not meant to create arbitrary definitions, but to suggest that the way to change the processes for handling information is to apply them consciously to themselves. It provides a sequence of basic questions (WHAT, WHY, HOW) through which change can be effected. And it sets out a series of techniques for resolving these questions so that growth begins with an immersion in unknown experience, and is clarified through re-orientation, analysis, contemplation, and experimentation. The cycle is completed with a re-immersion in life through conscious commitment.

## A PROCESS LESSON

Most of the lessons in the Communications and Urban Affairs courses are directed at one particular process (gaming or purging). It is useful to make this process very explicit to the students ("The process for the day is...") so that they have a handle to hang on to. An explicit name is doubly important since most students will have some awareness of most processes already; what they lack is the clarity to use them consciously for their own development.

Most lessons are organized as little Trumpets, with a very clear WHAT, WHY, HOW sequence. The lessons begin with an experience (a game, an improvisation, a confrontation, a WHAT) and then ask the student to step aside to look at it (WHY) and to think about alternatives (HOW). Different opportunities and problems arise at each stage. (It might be useful at this point for the reader to jump ahead and read through several sample lessons.)

WHAT -- The teacher creates an experience in which the student is immersed, and which causes him to commit himself and reveal his concern cues. The experience would involve things which are close to him, and raises concerns in a very direct fashion, or the process to be taught will seem obvious cliches with no importance. If the experience is a good "hot" one which gets kids talking about what is important to them, then the teacher has an opening onto a deeper level and can show kids how the processes can be used to help work out their concerns. It is vital not to duck these concerns about race, sex, power, or anything else that students find important. If the processes won't work on the things that bother them, then they will never be convinced that they are worth learning.

The WHAT phase of a lesson often produces a good deal of fun and uproar -- if the experience is a good one the kids will be involved in it, and that probably means that they are talking, laughing, and acting as kids will. But the contemplation and analysis (of the WHY stage) cannot be conducted in such a setting, and so the teacher must change the rules of the game. The transition between WHAT and WHY will be easier for the students to take seriously if the teacher makes it clear ahead of time that the rules for the class are going to change during the hour, and that they are expected to conform to a teacher's expectations about pencils, gum, books, etc. There is no reason why a process education need be a Summerhill.* Students should use the freedom of the games for a purpose, not for horsing around, and they are perfectly capable of understanding this distinction, if the teacher means it.

The transition to the WHY stage will go more effectively if the "stepping aside" is dramatic and physical. For instance, the seating pattern can be changed to a tight circle with the teacher in the front, there can be clear rules for discussion, one-at-a-time, hand-raising, etc. The WHY phase itself needs to be approached gently. Many people, adults as well as students, get apprehensive when someone starts asking WHY kinds of questions. And nobody will answer a general question like "Why do you think we did that?", or "What did you learn from that?" The first questions should be very specific, identifying first WHAT was going on, then moving on to non-threatening WHYS which do not involve the student directly, and then finally those WHYS which deal with the concerns raised during the WHAT session.

The HOW phase is the most difficult of all, and requires the greatest skill from the teacher. Here the teacher must take the concerns which were raised earlier (slightly different for every class), mesh them with the analysis of those concerns which the students have made (different again) and then show the students how an application of a particular process (designated by the lesson plan) can help them work through that concern. The advantage of having a clearly defined "process for the day" is that it gives the student somewhere to go with that concern -- it does not open the kid up, and leave him hanging as do so many attempts to get at kids. The disadvantage of a daily process objective is the necessity to make that process clear and explicit, and then join that neat little abstraction to a huge messy mass of concern.

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*Summerhill, founded in 1921 by A. S. Neill and his wife, is located in Leiston, a village in Suffolk, England. In his book, SUMMERHILL: A RADICAL APPROACH TO CHILD REARING (New York: Hart Publishing Company, Inc., 1961, page 4) Neill describes his school: "...we had one main idea: to make the school fit the child--instead of making the child fit the school...we set out to make a school in which we should allow children freedom to be themselves. In order to do this, we had to renounce all discipline, all direction, all suggestion...My view is that the child is innately wise and realistic. If left to himself without adult suggestion of any kind, he will develop as far as he is capable of developing."

A number of points help make the connection between concern and process, WHY and HOW. It is important to keep the process in perspective. The students should know the general pattern of the course, the kind of processes taught, and the way they fit together to form a useful whole. They should also show some careful thinking on their own about what kind of learning they feel is useful to them. What did they learn before they went to school? (Practically everything of any importance, some psychologists say.) What do they learn from their friends now? (Practically everything else?) What happens when they get an "insight" or conscious understanding of something which they had only experienced before. (See **AUTOBIOGRAPHY OF MALCOLM X** for some excellent examples of a man learning by insight.) Is insight the same thing as **CONSCIOUS PROCESS**? Can learning about processes within a formal school structure provide opportunities which couldn't be found outside on the street?

Each lesson is a WHAT, WHY, HOW sequence; each unit is a WHAT, WHY, HOW sequence; each course is a WHAT, WHY, HOW sequence. It is easy for the words to become an incantation. However, there is no magic in them; they are simply useful. They form a simple pattern to come back to when the complexities of classroom interaction overwhelm the teacher, but they should never be substituted for that complexity. The virtue of the WHAT, WHY, HOW sequences as with the explicit processes, is simplicity. But just as $E = mc^2$ is a simple expression for a very powerful combination of data, so similar educational rubrics take their power from being connected by a teacher to the live, specific, and powerful concerns of students.

## THE PROCESS COURSES IN URBAN AFFAIRS AND COMMUNICATIONS

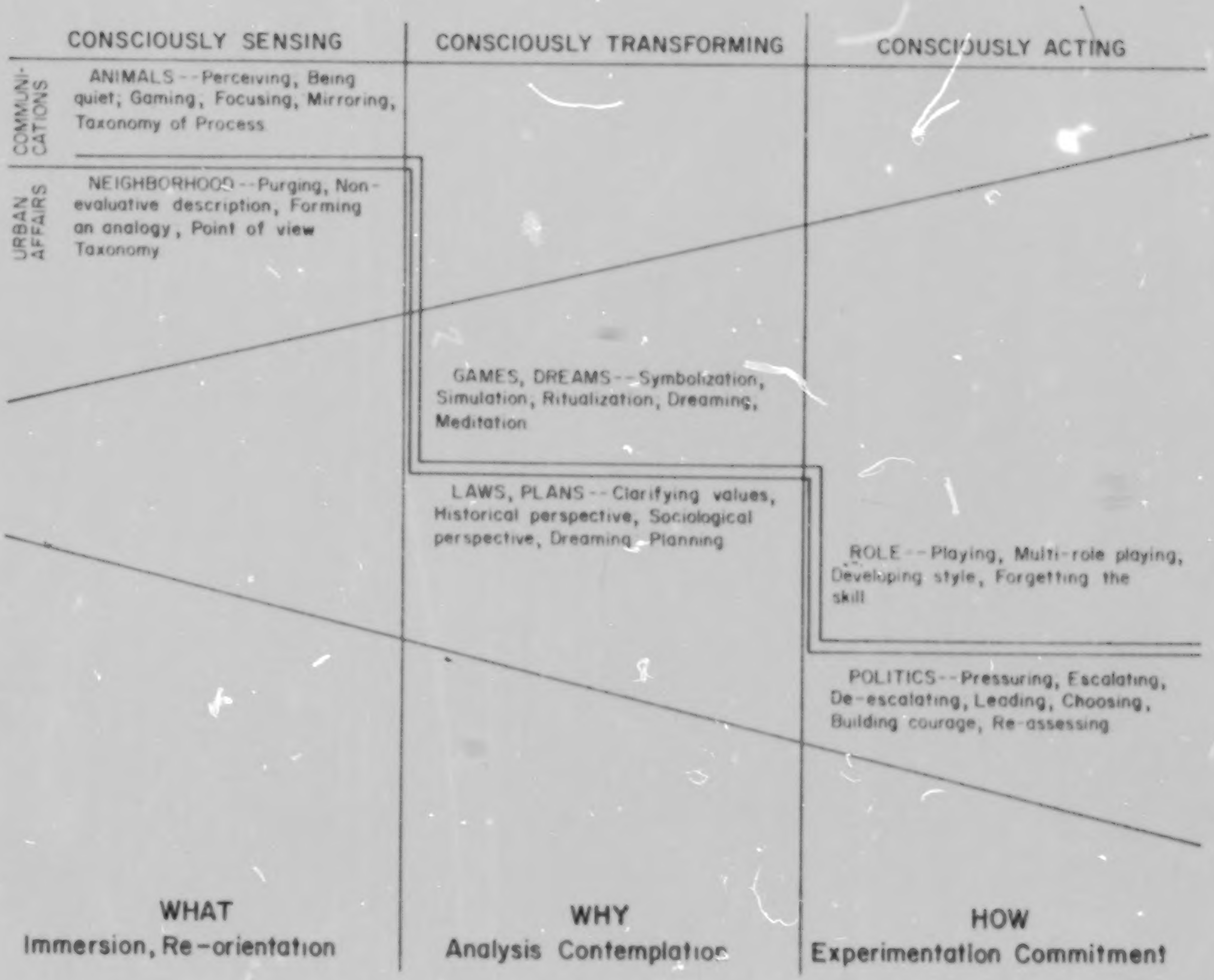
The courses in Communications and Urban Affairs are designed to teach the Trumpet processes through two different kinds of vehicles. To a certain extent, all courses are vehicles for teaching something about the processes of personal growth. The difference in the Communications and Urban Affairs courses is that they teach process in a very explicit and sequential fashion, with the vehicle (information about English or Social Studies) being important, but secondary. That is, the vehicles of the courses have been selected primarily because they provide effective ways to teach about process, not because they introduce all the content which might be legitimately considered in courses with such titles. Nor are the particular courses outlined here meant as replacements for the current offerings in English or Social Studies. They contain very little which provides training in such important skill areas as writing. These skills are not omitted because they are unimportant, but because there is a great deal of work already being done on them, and it seems a relatively easy matter to work them into the lesson sequence as they seem appropriate to an individual teacher.

What distinguishes the two courses in Communications and Urban Affairs from most educational endeavors which have similar humanistic objectives is that these courses have hypothesized some processes with which to reach those objectives, and have attempted to teach them in a very conscious and explicit fashion, involving the student at an experimental, intellectual and practical level. All schools say they want "personal growth" for their students. These courses attempt to teach particular ways of operating which make that growth possible. A parallel development can be seen in the more clearly cognitive areas. For instance, until recently many students were required to take Latin, not for its own sake, nor even because it formed the root derivation of many English words (learning a hundred Latin words would cover most of the derivatives) but because the study of the Latin system of conjugations and declensions was supposed to give the student an organized mind. There is no evidence that this happened; in fact four years of Latin may have contributed to quite a few scrambled heads, but it is clear that if the objective was to teach students how to organize a mass of data systematically, that process could have been taught rather simply and in such a way that a student would have a clear conscious grasp of it, and could apply it to many situations other than the one he studied it in. Or again, one of the traditional justifications for teaching geometry has been that it teaches "logical thinking." Granted that that is a laudable objective, it seems a little absurd to spend a year teaching masses of theory and postulates when most of the logical thinking could be taught to an eight year old with the ordinary "if A, then B" situations which surround him and could be taught in an explicit fashion so that he could apply it on his own, and not lose it behind an isosceles triangle. When, as in English, the objectives move into such realms as "humanizing" students, then the strain between the stated objective and the actual outcome becomes even more acute, and then the necessity to state those objectives in a fashion which can be taught (even if not yet measured) becomes vital if they are ever to be achieved.

The two courses in Communications and Urban Affairs attempt to get at the processes for human growth in parallel fashion. Under CONSCIOUSLY SENSING through immersion, for instance, the Communications course concentrates upon personal processes such as the sense of touch, of voice, tone, etc, while the Urban Affairs course examines ways of immersing one's self, in a social situation without pre-judging it, and without self-criticism. In general, the Communications course teaches those processes which are useful in dealing with one's self, or in interpersonal communication, while the Urban Affairs course treats those which operate in the larger society.

Both courses move diagonally down across the Trumpet, concentrating first on the concern for RELATIONSHIP through the process of CONSCIOUSLY SENSING, then on SELF-IDENTITY through the process of CONSCIOUSLY TRANSFORMING, and finally on CONTROL through the process of CONSCIOUSLY ACTING.

The various characteristics of these two courses, -- their parallel development, the dual objectives of process and content vehicle, the personal-to-social continuum, and the movement from CONSCIOUSLY SENSING to CONSCIOUSLY ACTING -- are indicated in the following expansion of the Trumpet. The Communications course is represented on the top of the double line with content vehicles italicized before particular processes. The Urban Affairs course below the line. Neither course makes any attempt to teach all the processes which might be considered. That is the study of a lifetime. And no one process is taught to completion. Each single lesson is built on the Trumpet model -- WHAT, WHY, HOW -- so that the teaching of each particular process is as open-ended as the entire course.


CONSCIOUSLY SENSING
CONSCIOUSLY TRANSFORMING
CONSCIOUSLY ACTING
COMMUNI-CATIONS
ANIMALS--Perceiving, Being quiet; Gaming, Focusing, Mirroring, Taxonomy of Process
URBAN AFFAIRS
NEIGHBORHOOD--Purging, Non-evaluative description, Forming an analogy, Point of view Taxonomy
GAMES, DREAMS--Symbolization, Simulation, Ritualization, Dreaming, Meditation
LAWS, PLANS--Clarifying values, Historical perspective, Sociological perspective, Dreaming, Planning
ROLE--Playing, Multi-role playing, Developing style, Forgetting the skill
POLITICS--Pressuring, Escalating, De-escalating, Leading, Choosing, Building courage, Re-assessing
WHAT
Immersion, Re-orientation
WHY
Analysis Contemplation
HOW
Experimentation Commitment

The evaluation of the courses follows the dual objectives of content vehicle and process. For purposes of grades, the students will be examined on both, much as they would in any other course. In Communications, for instance, they might have a test which asked them to write about the "animal in man" and about the processes involved in re-orientation techniques of focusing or mirroring. Such an exam is really a test of regurgitation, however. What really counts is whether the student has understood the processes at a deep enough level to be able to apply them personally. To determine actual personality change, various personality inventories which have been factored according to the Trumpet scheme will be administered to an experimental and control group before, during, and six months after the program. These inventories are capable of measuring overall change in conception of self and conception of ideal self, as well as specific changes linked to a better understanding of the processes of SENSING, TRANSFORMING, and ACTING. An essential objective of the two courses, however, is that the student should not only change, but that he change in a direction which he himself determines, and that he understand the processes well enough to apply them on his own in the future. To explore the depth of this kind of understanding, a sample of students will be asked in interviews about important things which have occurred in their lives since they took the courses, how they handled them, and what their experience in the courses had to do with how they behaved. Supporting data will be obtained by examining school grades, attendance data, disciplinary records, etc. Although it is not expected that any particular pattern will be found, since it is the process of decision which is the primary interest, not the particular decision. Taken together with anecdotal records kept during the courses by teachers, these various measures should provide a clear picture of what is happening to the students, whether the program is operating as hoped, and what areas need to be worked on to improve it.

# PHILADELPHIA SELF-SURVEY

____________________________
Print Your Name

____________________________
Print Your Teacher's Name

____________________________
Print the Date

The sentences on these survey sheets will provide a way for you to tell about who you are. The information will not affect your grade, nor will your counselor ever see it. It will be used only to help test out some new course materials being tried for the first time this summer. No information on individual students will be reported.

The sheets have a series of statements with a number scale on each side. Each number scale goes from a "1" which means that the statement is LEAST LIKE YOU to a "6" which means that the statement is MOST LIKE YOU. For instance, the student below marked a "2" which means that he does not think he is much like the statement, "I've got soul."

Least Like Me        Most Like Me
1 ② 3 4 5 6 ------- I've got soul.

First do the numbers on the left hand side of the page. They are for you to tell about THE REAL ME, the way you really are. Go down the list and circle the number which shows how the statement is like THE WAY YOU REALLY ARE. Answer every question. Do not circle more than one number on each scale. If you change your mind, cross out your mistake and circle a new number.

When you have finished describing the way you really are, go back through all the questions on the right hand side of the page to describe THE IDEAL ME, or the way you want to be. Go down the right hand number scales circling the number which shows how much the statement is like THE WAY YOU WANT TO BE. Be sure to answer every question, circling only one number on each scale, and crossing out any mistakes you make.

At the end of the survey go back over all the statements, and pick out the FIVE which are most important to you. Put the number of those statements in the spaces at the end of the survey. For instance, if the statement "---(23) I want to make something of myself." is important to you, mark a "23" in the space at the end of the survey.

Thank you for your help. Watch out. Here comes the judge!

THE REAL ME
THE WAY I REALLY AM

THE IDEAL ME
THE WAY I WANT TO BE

| Least Like Real Me | | | | | Most Like Real Me | | Least Like Ideal Me | | | | | Most Like Ideal Me |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | (1) I know a lot of things to do to get what I want. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (2) I follow the first idea I get. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (3) I know what my enemies think about me. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (4) I always plan ahead. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (5) I think sitting still is a waste of time. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (6) I like the same things other people like. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (7) I'm really glad to be me. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (8) I like to help others very much. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (9) I usually keep my cool. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (10) I'm shy with people I don't know. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (11) I go against authority and rebel. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (12) I like to dream very much. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (13) I always say what I mean. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (14) My moods change all the time. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (15) I'm often unsure about what to do. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (16) I often blow my cool. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (17) I'm creative and original. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (1[illegible]) I wish I were someone else. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (19) I think of myself first. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (20) I like people to like me. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (21) I really like to learn about things. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (22) I always think things out on my own. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (23) I can find a lot of different ways to think about something. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (24) I can always get in someone else's shoes and see their point of view. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (25) I'm in the groove, joyful. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (26) I act slow and heavy. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (27) Once I make up my mind, I don't change it. | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | (28) I feel sorry for myself. | 1 | 2 | 3 | 4 | 5 | 6 |

THE REAL ME
THE WAY I REALLY AM

THE IDEAL ME
THE WAY I WANT TO BE

| Least Like Real Me<br>Most Like Real Me | | Least Like Ideal Me<br>Most Like Ideal Me |
|---|---|---|
| 1 2 3 4 5 6 | --(29) I worry about things a lot. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(30) I'm hip, out-of-sight, successful. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(31) I always work to make things better. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(32) I have freedom. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(33) My voice always sounds like me. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(34) I like things to make perfect sense before I act. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(35) I know the system, and how to get what I want. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(36) No matter what happens, I'm ready ahead of time. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(37) There's not much deep thought behind what I do. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(38) I am never sure of what I want to do. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(39) I often like to sit quietly by myself. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(40) I can be depended on every time. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(41) I stick with what I've decided to do. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(42) I can judge ahead of time whether something is good or bad. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(43) I think people who make up things to dream about are nuts. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(44) I can't make much sense out of the way other people do things. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(45) I think it is important to know your own history. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(46) When I make a mistake, I feel guilty about it. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(47) I can always figure out what I want and how to get it. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(48) I will always do what I think has to be done. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(49) I'm loving, warm, and mellow. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(50) I'm full of life and energetic. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(51) I'm tense, even when I'm not under pressure. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(52) I can do what I need to. | 1 2 3 4 5 6 |
| 1 2 3 4 5 6 | --(53) I'm open and get the facts before I judge. | 1 2 3 4 5 6 |

| THE REAL ME THE WAY I REALLY AM | | | | | | | THE IDEAL ME THE WAY I WANT TO BE | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Least Like Real Me | | | | | Most Like Real Me | | Least Like Ideal Me | | | | | Most Like Ideal Me |
| 1 | 2 | 3 | 4 | 5 | 6 | --(54) I don't feel a part of what's going on around me.-- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(55) I'm deep, a dreamer. I've got vision. ---------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(56) I always think things out until I see the possibilities.---------------------------------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(57) I'm loose, calm, and relaxed. ----------------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(58) I usually let things take their course. ----------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(59) I'm all there; I have presence. ----------------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(60) I feel clumsy and awkward. -------------------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(61) I want other people to tell me what to do.-------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(62) There's no more to me than people can see when they first meet me. -------------------------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(63) I don't care what happens around me. ----------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(64) I put on a good front.------------------------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(65) I've got courage, guts, and heart. -------------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(66) When I wake up, I usually feel like getting up. --- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(67) I get a kick out of most things around me. ------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(68) I feel good.----------------------------------- | 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 2 | 3 | 4 | 5 | 6 | --(69) I know my own mind. ------------------------ | 1 | 2 | 3 | 4 | 5 | 6 |

Put the numbers of the five statements which are most important to you in these five spaces.

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# COMMUNICATIONS COURSE OUTLINE

# THE COMMUNICATIONS COURSE

The Communications course teaches particular processes for making sensible communication in a variety of complex human interactions. Each process will be taught explicitly, so that the students experience it, analyze it, and then consciously apply it in a variety of contexts. By the end of the course, students should know the processes for personal and interpersonal communication in an intuitive, intellectual, and practical way. The various particular processes within the broad areas of CONSCIOUSLY SENSING, TRANSFORMING, and ACTING will be taught through the study of two content vehicles: communication media, and group interaction.

The communication media, or the modes of expression such as language, art, music, film, movement, sculpture, are the basic tools of man as an information processing organism. They are the way man develops more precise consciousness of his environment and of himself, and hence are the most fundamental content element in a curriculum of process concerns.

Group dynamics or group interaction has only recently become a substantial body of scholarly knowledge (as represented by the work of Rogers and Lewin) and its practical applications are being increasingly recognized by large organizations such as IBM and RCA. In the classroom, group interaction is traditionally a subject of the teacher's attention only when the class behaves so badly that the teacher must cope with disciplinary issues. Hence the teacher has usually seen group interaction as a negative factor impeding his attempt to teach subject content. In the Communications course, the interaction of the class provides part of the content. It is the material out of which the students will learn the processes that members of a group use to communicate with one another. Group interaction is then a natural transition to the larger social interaction which is the content vehicle of the Urban Affairs course.

The two vehicles of media and group interaction run throughout the course's emphasis on the processes of CONSCIOUSLY SENSING, TRANSFORMING, and ACTING. Students should finish the course having a clear understanding of these three basic processes, and of the various sub-processes which allow them to function effectively. One kind of sub-process (immersion, analysis, choice) represents a head-on, no holds barred, either or approach. The other set (re-orientation, contemplation, experimentation) represents a more encompassing, exploring, analogizing, playful response to the same situation.

## I. CONSCIOUSLY SENSING:

To take in information without conscious intellectual manipulation, as in perceiving, or intuiting, or empathizing. In this first phase of the course the student asks himself WHAT. He develops various processes within the context of both media and groups for obtaining information through his five senses. The process of CONSCIOUSLY SENSING is important as a way of collecting adequate and accurate information about which to think, and on which to act. It involves two basic sub-processes: immersion and re-orientation.

### A. Immersion:

To get into a situation without pre-judging, to dive in without holding the nose or closing the eyes, to feel "with an experience," without judging it. Immersion provides ways of getting to information which the student would not ordinarily consider.

1. Perceiving:

   To increase the ability of the five senses to take in information. Man is a creature that is sense bound, his world limited or extended by the veracity of his perceptions. Students will learn their unrecognized potential to see, touch, taste, smell, and hear as actors in their environment by comparing their abilities with those of animals, and by developing more precise forms of responding.

2. Being Quiet:

   To sit without imposing the self upon the environment. Listening, seeing, smelling, hearing, tasting what is happening both outside and inside the self. This is an early stage of meditation, and is particularly useful for students who are bombarded by so much confusion that they never get a chance to sit down and let the world sort itself out.

3. Gaming:

   To draw clear lines and limits which define an activity as being "not real." The advantage of a game is that it depends entirely on the rules agreed upon by the players, and hence provides an arena in which to sense what the self can do, without involving the self in any real way.

B. Re-orientation:

To consciously assume a different attitude, to re-set a perceptual field, to get into someone else's shoes -- not through analysis, but through intuition and shifting perspective.

1. Focusing:

To re-orient by widening the area of consideration -- the long shot and the wide angle shot, or zooming in; to attend. Focusing teaches the ability to shift the spotlight from one area to another. Long-shot focusing teaches students to scan to get the big idea, the theme, the core, the overview of an event; the close-up teaches the student to focus on details, in depth media examination of the parts.

2. Mirroring:

To reflect back exactly what is there, particularly what is there in the self. A mirror is a device for looking at the self, for standing away from the self in order to see it in a different perspective. Mirroring is a process for monitoring the self, either with the help of someone else as in the improvisational mirroring exercises, or through a work of art, or alone.

3. Taxonomy of Process:

To sort out a process, not by describing content, or WHAT is happening, but by function, or HOW the content is happening. Sorting by process allows a student to categorize and so later understand and control a shifting, volatile situation such as group interaction. This process should be taught early (as in the bomb-shelter lesson) so that the teacher can begin to evolve the working climate within which the other lessons are possible.

II. CONSCIOUSLY TRANSFORMING:

To evaluate, to systematize in an intellectual, analytic fashion; to ask why, investigate reasons, explore consequences. In this second phase of the course, the student will be asking WHY. He will explore the structure of intention which lies behind the content of what he senses. He will no longer be satisfied in identifying WHAT is happening in his group, or in the world which he senses through many media or in the media themselves. He will be questioning purpose, meaning, and his own concerns for POWER, RELATIONSHIP, AND IDENTITY. The

TRANSFORMING processes include most of man's traditional intellectual, cognitive disciplines, and are divided into two basic sub-processes: analysis and contemplation.

A. Analysis:

To take apart in a hard, driving, logical precise scientific fashion. This is the rational mode for transforming information into new patterns or structures.

1. Symbolization:

   To make something stand for something else and then to manipulate the reality by manipulating the symbol. Language is man's primary symbol-making process, but since our highly verbal culture has tended to slight the possibilities of the other media, the course emphasizes the common elements of symbolization. Students should finish the course with a precise understanding of the symbol-making process, so that they can apply it in a conscious way.

2. Simulation:

   To use gaming symbolically; to make the game stand for the reality; to play the game in order to find out about the reality. With the advent of the computer, simulation is being used more and more as a way of analyzing complex situations such as corporate growth, defense requirements, and city planning. Simulation of self, through improvisation and role-playing, is a critical technique for understanding and extending the possibilities of personality. Since the Trumpet theory is essentially a simulation model, it will be also explicitly taught as part of this process.

3. Ritualization:

   To act something out through symbolic activity rather than through the thing itself; to set up a formal pattern for containing an informal activity. Students will study rituals in animals and in man, and then apply the concept through form in media and formal processes in group interaction.

B. Contemplation:

To open the mind to many possibilities, both logical and illogical, to employ metaphor to dream and imagine, to take a relaxed, allowing encompassing approach which allows the data to suggest its own possibilities to the non-analytic levels of the mind.

This approach includes most of what is usually considered artistic and creative, or imaginative activity, and complements rational analysis by broadening and deepening the range of the possible.

1. Dreaming:

To let the imagination run free with no constraints; to let anything be possible; to dream the impossible dream; to ignore logic and to connect events through their emotional tone. The lessons make dreaming legitimate, show how to enrich fantasy life.

2. Meditation:

To combine dreaming with an analysis of reality; to reflect on the self through something else so that the reflection is not simply a series of repetitious images; to use associations and emotional tone as an analytic tool. Meditation provides room and a range of data which linear, logical analysis does not encompass. Without getting mystical, meditation teaches students how to concentrate without the grim bearing down, pencil-breaking single-mindedness usually associated with school.

III. CONSCIOUSLY ACTING:

To act with purpose and direction, testing and trying out possibilities, making careful choices, and assessing consequences. This third phase of the course answers the question HOW and recognizes that insight alone is vacuous without the commitment to action. How can a student be master of his own actions? One way is to master a variety of media, to become comfortable with many forms, and to create a personal style within them. Another is to learn how to work within a group in order to achieve a goal. In both media and group interaction, the ACTING processes transfer thought into behavior that has some effect upon the SELF and others. The basic sub-processes are experimentation and choice.

### A. Experimentation:

To try different ways to solve the same problems; to test; to try out and re-evaluate.

#### 1. Playing:

To pretend to an action; to improvise action, to *act as if*, either within the protection of rules (as in playing a game), or in simulation (as when children play at being adults), or in ritual fashion (as in a play). Playing is not childish; it is child-like. It is the way inexperienced people experiment with themselves and find out what they can *do*. In our society, adults are not expected to play; they are supposed to have grown up into a permanent role. But recently our society has been changing so fast that roles cannot remain fixed. Adults will have to be able to learn new roles and that will require the ability to consciously play these roles first in a non-threatening way. Otherwise they will not be willing to commit themselves to a new way of operating.

#### 2. Multi-role playing:

To play several roles at the same time; to modulate roles to that which is appropriate for the occasion; to play many roles and yet keep a core sense of self. Students not only need to know that they play many roles, but how to do so without being phony, and without tearing themselves apart. They need practice in assuming the forms of many different roles within a group in order to help themselves and others work toward an objective.

### B. Commitment:

To make a choice, to stick by it, and yet to be able to re-assess it in light of its consequences. To take the step of faith. To be.

#### 1. Choosing:

To make a decision, to lay out the alternatives and to pick one. The more complex and pressured the situation, the more difficult it is to make a careful choice. Students will be given practice in making choices under increasingly chaotic conditions, both through media, and within increasingly complex groups.

2. Developing style:

To evolve a personal way of handling a form which makes it uniquely one's own; to find the mode of action which gives each role a personal stamp. Students not only need to recognize what personal style they have already developed, but they need to practice modifying that style in new situations, and working through new skills so that those also have a personal quality. Developing literary style requires both writing in a totally uninhibited way, and working the skills of grammar into fluent command; personal style involves both relating in an uninhibited way, and working the skills of group process into a personal mode of operation.

3. Forgetting the skill:

To forget that one has learned while remembering what was learned; to lose the awkwardness of being new at something; to stop being self-conscious while remaining conscious of self. Self-consciousness destroys spontaneity and the ability to "trust yourself" -- the self you have created by building skills or conscious processes. Knowing how to let go is as important as knowing how to grab hold. Forgetting the skill requires previous practice, and then some pressure -- either external or internal -- which forces a choice.

# COMMUNICATIONS COURSE

# LESSON PLANS

# LESSON #1

## BOMB SHELTER

### PROCESS OBJECTIVE:

To immerse students in the process of finding out who's who and what's what in the class through gaming. To teach the taxonomy of process as a means of sorting out group interactions.

### EXPLANATION:

In lesson #1 students experience through gaming one of the most simple and least threatening ways of getting to know another person. Because the limits and objectives are clear, students will take a chance on reaching out to people they don't know. While students are immersed in the fun of the game, they are also collecting and sorting information about their classmates. They are making mental notes about the strengths and weaknesses of their peers. Frequently this note-taking is of an evaluative nature: "He's smart; she's dumb; she's well-stacked; he's a lame one; that's a suspicious looking cat." The lesson attempts to make the covert note-taking overt, and asks students to discuss the process they are experiencing in an open and less evaluative way.

### MATERIALS:

Frank Harris' GAMES 1966, available from Mrs. Kathryn Brush, 1717 Hill Side Road, Southampton, Pennsylvania 18966.

Mimeographed copies of the list of persons identified in the Bomb Shelter exercise.

### CLASS ACTIVITY:

Ask the class to think of many different ways people get to know each other. Set a relaxed tone. Do not evaluate student answers.

> "What do you do to get to know someone you've just met? Think of the physical things you do. What do you say to each other? Can you think of any specific 'ice-breaker' phrases that encourage people to talk freely together? Are there stages in getting acquainted? What lets you know that you want to talk to a person again?

> "One way for people to get together is to play a game. I'd like to play some games with you that will mix everyone up and give you a chance to get acquainted in a more informal way."

It is important for you to understand clearly the rules and objectives of the game before playing it with the class. Keep the mood relaxed and open. When the game drags, move on to another. End games shortly after a peak experience. Depending upon the class, you may want to only play some of the games mentioned. In addition, Harris' book offers many alternative ideas.

GAMES:

(1) Bumpty, Bump, Bump -- Harris, pages 16-17.

(2) How do you like your Neighbor? -- Harris, page 25.

(3) Cat and Dog -- Harris, page 17.

(4) Swat -- Harris, page 47.

> "We played several games today. Think back--how did you feel when you first came in? How did you feel after the first game? More comfortable? Now recall how you felt after you played Swat. Did you feel differently toward the people in the room? Now think of two or three people in this class whose names you remember. Write down in your notebook all the things you know about each person: physical things, phrases they used, tone of voice, anything that comes to mind. Don't look at the person while you do this. Rely on your memory."

Give students ample time to reflect and record their thoughts. When they are finished, take time to introduce the general outline of the course.

> "Some of you are probably wondering what all this game stuff has got to do with English. But this is not going to be like a regular English class. We hope to emphasize the way people make sense to themselves and other people.
>
> "Some of the experiences will remind you of a standard English class. For instance, you'll be expected to read a variety of

> poems, short stories, plays and an autobiography. You'll be expected to write a number of short compositions a week. But in addition to those elements, we will include experiences that will seem strange and unusual to you. The big question in this course is, 'How do people communicate?' What media do they use to express themselves? Which medium does the best job in getting the message across? To answer these questions you'll explore a variety of media such as paint, clay, speech, tone, gestures, film, music and print. We'll try to find out how we can become more expressive and use more accurate means for communications.
>
> "Another important aspect of this course will be to develop our awareness of how people organize themselves to do business. How do groups form? What values are there in teamwork? How do I get people to follow my lead? How do we make decisions and solve problems?"

Clarify and emphasize this last paragraph as it will be referred to later in this lesson.

Students should have an opportunity to ask questions. Talk a bit about the writer's notebook and explain how they will use it. These will be journals in which students will keep comments about the class. It is where written assignments will be kept, as well as any personal opinions or reactions the kids feel like recording. One method might be giving time at the end of each class for students to write "what I did" and "what I learned" today. Mention that you plan to read them regularly and respond to their recorded comments.

SUGGESTED BREAKING POINT FOR LESSON

> "The focus of today's lesson is Who's Who in this class and how to get to know somebody. Most of the obvious things you can learn about a person were discovered in the games we played. But most of them are just a beginning. If we get to know someone better, we get to know what he's thinking and feeling--what's important to him. I'd like to play another game with you, only this time most of the experience will be in what people think about a situation."

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Divide the group into small groups of six or eight. Distribute mimeographed lists of the 10 people. Try to get a mix of boys and girls. Ask them to sit in a circle and imagine this situation.

> "Pretend that a bomb has been dropped and ten people are left in a bomb shelter. There is only enough food and oxygen to accommodate seven of the people until the fall-out has reached a safe level. These seven will have to create a new society. Your group must reach a unanimous decision on which three people must go. You have 30 minutes to reach a unanimous decision on this problem."

(1) A seventy year old minister.

(2) A pregnant woman, hysterical.

(3) Her husband.

(4) A laboratory scientist.

(5) An electrician.

(6) A famous writer.

(7) A female vocalist.

(8) A professional athlete.

(9) An armed policeman.

(10) A high school girl.

Periodically remind the class of the amount of time left to complete their task. When the groups have made their choices, ask each group to report on its decision, naming those persons who have to leave the shelter and giving reasons for the decision.

> "Earlier I said we were interested in how people organize themselves in groups to get something done. Today you've had two very different experiences in finding out about yourself and your classmates. How did the Bomb Shelter exercise give you information that was different from what you learned in the games we played at the beginning of the class?

> How is the information you now have about yourself and your classmates different?
>
> "Think now about what happened in your group. Who was the most persuasive and influential leader in your group? How did that person get to be the leader? What did he say or do that influenced your group? Were there other people who tried to be the leader but didn't make it? What held them back?
>
> "For homework, write a paragraph in your notebooks on this question: What happened in the group I was in that might also happen in the bomb shelter?"

The examination of the leader's role is the first step in a taxonomy of process which will allow the students to understand more about their own behavior in a group. It is not necessarily an easy point to convey at this beginning point in the course, but nonetheless it is crucial. Also examine with the class the way in which gaming allowed them to sense one another in ways that would not otherwise have been possible. Help them understand why the rules of a game are agreed upon ahead of time. It protects them from the consequences which would normally come if they swatted one another. Show how the rules make it clear that the game is "not real" and therefore allows them to discover things about one another which they could not discover if they were playing "for real." Make these concepts very explicit so that students can apply them on their own later.

HOMEWORK:

> "Tomorrow bring a piece of junk to class--something you don't need, but find interesting. Don't bring small stuff. We will be using the junk in tomorrow's lesson."

In giving the homework assignment make it clear that, although this isn't a conventional kind of task, you are quite serious about it, as the following lesson depends upon its being carried out by everyone.

# LESSON #2

# JUNK MAN

## PROCESS OBJECTIVE:

To increase the ability to SENSE by learning the process of perceiving and giving meaning. (N.B. giving meaning is not a process which is described in the theoretical overview of the Communications course. To give meaning is to change what a thing is by changing the meaning invested in it. A pebble is a pebble until it is a diamond. Junk is junk until it is mounted as sculpture. Students should learn that the value they place upon something will determine what they see.)

## EXPLANATION:

This lesson concentrates upon the sense of touch and sight, with most of the activity being nonverbal. Cutting out the verbal screen allows students to get fuller knowledge of their present abilities to feel and see, and also increases them, much as a deaf person develops extraordinary perception in these areas. The lessons should also give students experience in seeing how attitudes determine the way we relate to things, and (later in the course) to people. Greater perceptual ability is a prerequisite for more precise communication and expression. Dead men tell no tales.

## MATERIALS:

Plant in classroom a variety of objects that you consider junk--lengths of fabric, tin cans, old boards, car parts, brooms, etc.

Four paper bags.

## CLASS ACTIVITY:

Start today's class with a game called, "Who Started the Motion?"

> "Yesterday you began to observe yourself and others at two levels: what people were doing or saying, and later, what their actions meant to you. Today let's continue to focus on your ability to observe. This time you'll pay attention to your sense of sight. What can you see? Later we'll think about how you can see things when they're not really there.

> The game is called "Who Started the Motion?" Form a large circle. Everyone except the person who will be IT make sure your chair is in the circle. We will start a motion as a group--clapping hands, stomping feet, clicking fingers. Someone in the group will be appointed initiator. That person will start the motion and change the motion whenever he likes. The rest of the group follows the initiator's lead without giving away who started the motion. IT closes his eyes while the initiator is selected. If IT guesses who started the motion the found-out initiator becomes IT and IT takes his seat. A new initiator is selected, while IT closes his eyes, and the game continues."

Stop the game while the students are still having fun. Ask them if they got better at the game as they played. What did "getting better" mean? What did they have to look for? How did they look? Where? When? Be sure that students recognize that they had to focus and refocus their sight in order to play the game. (A later lesson will treat the process of focusing more explicitly.)

Another way to learn about your sense of sight is to try to recognize an object with your eyes closed, using just the sense of touch in your hands.

Divide the class into groups of six or eight. Students stand close to each other and keep their eyes closed. One student is selected to be outside the circle and act as group leader. That student passes one junk item around the circle and then conceals the item in a bag. Students describe in their notebooks the item they explored. Repeat with three or four junk items. At the end of the activity, each group leader displays each item in the order he initially presented it to his group. Two members of each group are asked to describe the same item they explored previously. While students remain in their groups, discuss these questions with the total class:

> "What problems did you have identifying the object? What specific clue or cue made you certain you had identified the object correctly? Were there any objects you couldn't identify? Why? Did any object fool you completely?
>
> "Seeing is believing. Perhaps hearing is believing also. But we rarely hear the expression, 'Touching is believing.' How precise were your written descriptions of what you

touched? Within your group ask several members to read the description which best describes the object. Be sure you have some good reasons for your choice."

## SUGGESTED BREAKING POINT FOR LESSON

This lesson begins with two perceiving exercises which help students become aware of their senses of touch and sight. The touch exercises force students to see an object clearly without the benefit of their vision. Through the written word, students must communicate clearly what their hands have sensed. This exercise teaches explicitly the relationship between sense perception and the ability to communicate the perception through a medium--print.

"So far you've been asked to identify real objects. Even if you didn't know what an item was, you could often describe it. But could the object become something else without changing its basic properties? I asked you to bring in objects you considered junk--stuff that interested you, but wasn't important to you. Take out your piece of junk. Or find an object in the class you think of as junk. Examine it carefully. Look at it from a variety of perspectives: Top, side, bottom. What color or colors does it have? Is it heavy or light for its size? What else could your object be? You may use it in a way that it becomes something else. How can your object turn into a hot potato to other students?"

Ask one student to pass his object as if it were a hot potato; others grab it as if it were a real hot potato.

"What can transform a ball, a pencil, into a hot potato?"

Explore the concept of acting as if some things, characters, or events were real.

"We've got a lot of junk in this class. How can this junk turn into a man--a large sculpture of a man. Form your same groups of six and make a man. You may use any thing in this room--but you may not use a picture of a man or real articles of clothing to help you. Make him large and preferably standing erect. As you are collecting or placing the objects, see

> if you can communicate your needs without words, nonverbally. How will you agree which object will become the head, the fingers, etc? You may not write notes to one another. Find other ways of making yourself understood. You have ten minutes to do this job."

> Give more time if that seems appropriate.

> "Now observe your man carefully. Think about him. Who is he? Is he married? Does he have kids? What's he doing for a living? How do you know these things? Change or add any objects to give the man an individual personality and perhaps you'll want to indicate his profession."

Teacher takes a Polaroid shot of each construction. Students will enjoy seeing their products recorded permanently on film. These photos can be used to stimulate future writing experiences or improvisations. Later in the course the camera becomes a vehicle for teaching point of view and selective screening. Each student moves about the class observing another group's sculpture.

> "Return to your group's sculpture. Imagine the kind of voice this man might have. Keep looking at the sculpture and now test out loud a voice? How fast does he speak? What kinds of words does he enjoy using?"

Each group experiments with voice and speech patterns for its sculpture. If time allows, class considers what relationship could be established between individual sculptures or perhaps among all sculptures. Class then develops a situation in which these sculptures talk to one another. Ask one student to stand behind each construction, become the man's voice, and engage in a conversation with one or more sculptures.

> "In the last part of this lesson, students reflect on the day's work. Today we focused our attention on our senses of sight and touch. What did you learn about your ability to observe? How is your ability to observe connected to your ability to communicate about it? Is the distinguishing cue which helped you recognize an object the same one you should describe in order to explain it to someone else?"

HOMEWORK:

> "Try something weird. Handle a real object at the dinner table in your home as if it were a snake or a worm. Be dead serious. At one point pass it to someone else. Watch everyone's reaction. Then write a description of what happened. Show us vividly how the object came alive. Let us see your family's reaction to the object, to your behavior. When you've got all your data for the written assignment, let your family in on the joke."

Collect student homework compositions. When you read them, look for students who have attempted to describe how decisions were made. See if they are aware of the plays for leadership operative in the group, and by extension, in the bomb shelter. Do not correct spelling or grammar at this stage. Praise the ability of a student to describe in vivid detail what he went through.

## LESSON #3

## BEYOND THE LOOKING-GLASS

### PROCESS OBJECTIVE:

Re-orientation through mirroring.

### EXPLANATION:

Mirroring is a way of looking at the self, of standing away from the self in order to see it in a different perspective. Mirroring allows a monitoring of the self, either with the help of someone else as in the improvisational mirroring exercises, or through a painting like Breughel's or as in front of a real or imagined mirror.

### MATERIALS:

Large color copy of Breughel's VILLAGE FAIR.

### CLASS ACTIVITY:

You should go through the VILLAGE FAIR exercise yourself before presenting the problem to the class. Also try out the improvisational exercises a few times before the class. Begin by dividing the class into groups of two by asking students to count off 1, 2. Ask the 1's to pair off with the 2's and sit facing each other. Tell the 2's that they have just become mirrors and tell 1's that they will initiate the action. Suggest a variety of activities for 1's to perform: brushing teeth, combing hair, hanging clothes, painting a picture, washing a window, etc. (See Viola Spolin, IMPROVISATIONS FOR THE THEATRE, Northwestern University Press, 1963, page 60.) Remind the initiator to move very slowly so that the mirror can follow. The mirror tries to stay with the action; not falling behind or anticipating, but being a mirror.

Switch roles so that each group has a chance to be a mirror or an initiator. Variety in tempo of the action can be suggested by the teacher. When students feel comfortable with this level of the exercise, the teacher can suggest small group variations on the mirror exercise. For example: a student is getting a shave in a barbershop: four students work, two are the initiators while the other two are the mirror. A similar scene can occur in a two-person card game. Get students to write down in their notebooks anything which they discovered about themselves that they had not known before.

SUGGESTED BREAKING POINT FOR LESSON

Now introduce the idea that a painting or photograph can also be used as a mirror. Set VILLAGE FAIR in the middle of the room and let everyone get a good look. Begin to ask about what is happening in the picture.

> "How long ago do you think this picture was painted? What is happening? How about this person? How about this one? What is this one feeling? Suppose you are this woman; what do you hear? What do you smell? How does your mouth taste?

Get a small group of students to pick a figure in the painting and decide how he feels.

> "What kind of feeling is there between some of these people? How do they talk to one another? Try being them and talking together."

Be prepared for some racket. Set a prearranged signal to cut it off.

> "What is the feeling of the group as a whole? How do you know? Is there any one in the group who is not feeling this way? How do you know? What is he feeling about himself? What is he feeling about the others?
>
> "Now sit quietly for a few minutes. Let your mind play in the picture. Close your eyes and let yourself slip into the picture. Stay yourself, but go back to the time of the scene at the fair. How would you feel being there? Which of the people around you do you like? Whom don't you trust? Write down a few sentences about what you would be doing and feeling."

Take time with the kids. Don't rush them. Cut off any talk. Let them be with themselves and with the picture. Silence can intimidate kids, try to get them to feel comfortable enough to be relaxed and quiet.

> "In what way is the process you have been going through with the picture like a mirror? A mirror is to see yourself in. But you can only see the same repetitious images of yourself. Does using the painting allow you to see any more?"

Students should understand that consciously standing off from themselves, or as earlier, reflecting through another person, or through art, is a way of seeing their own character more clearly.

HOMEWORK:

> "Tomorrow morning when you get up, stand in front of the mirror and look at yourself just as you usually do. You probably won't see - any more than you normally see--the same old you. Then look very carefully. What can you tell about you by looking only at the physical things, rather than using someone else or a painting to mirror yourself. Jot down in your notebook all the things you can think of. Look at the set of the mouth; the way the head is held on the neck; the cast of the eyes; the tension in the skin. Yesterday we learned how to look for concrete cues with the sense of sight. What can you see in you?"

PLEATS:

Our language and literature are loaded with metaphors and books that deal with mirrors. You may find some useful in expanding the ideas in this lesson.

(1) Lewis Carroll, THROUGH THE LOOKING-GLASS

(2) Luigi Pirandello, SIX CHARACTERS IN SEARCH OF AN AUTHOR

(3) Edgar Allan Poe, WILLIAM WILSON

(4) Oscar Wilde, THE PICTURE OF DORIAN GRAY

(5) To hold ...the mirror up to nature. -- Shakespeare

(6) Literature is a mirror on the road of life. - Cervantes

(7) God is two mirrors facing each other. -- Aristotle

(8) Mirror, mirror on the wall
Who is the fairest of them all? -- Snow White

(9) Jean Cocteau in his film called ORPHEUS, uses the mirror as a way to get to the underworld.

(10) Ansky in his play, THE DYBBUK, has a strange messenger ask a rich man this paradox:

Look out of the window, what do you see?

The rich man replies: I see people moving about.

Messenger: Look into the mirror, what do you see?

Rich man: I see myself.

Messenger: That's strange. The window and the mirror are both made of glass. When you look through the window, you see people. Put some silver behind the glass and you see only yourself.

(11) To break a mirror is bad luck.

(12) A hall of mirrors.

(13) House of mirrors.

(14) A mirror can send signals.

## LESSON #4

## MICRO-LAB

PROCESS OBJECTIVE:

SENSING through perceiving and mirroring applied to group interaction.

EXPLANATION:

Lesson #4 builds on the group process work started in Lesson #1. Several key questions are suggested in this lesson. For example:

> What do I know about me?
>
> What do I know about you?
>
> What helps me know more about me and other people?
>
> What prevents me from knowing more about me and other people?

The word WHAT introduces each question and it suggests that the tone of the question is groping--sensing through an experience to find some new dimensions to one's understanding of self and others. The activities which introduce this lesson are designed to disorient the students; to immerse them in new or different relationships. A silly activity like shaking legs is literally disorienting. It gets students off balance, but if they can allow themselves to risk playing, they may discover a different relationship. Both you and the student may find these risks difficult to take. Your acceptance and comfort in this situation will help create an atmosphere in which risk will be made easier.

Several of the experiences in this lesson ask the student to "physicalize" a condition or state of being so that he can know in his bones what kinds of physical relationships impede or facilitate communication. Those exercises often function on two levels: the physical state--sitting back to back, and the verbal encounter--discussing the problem at school. Frequently, the physical state illuminates the reason for a block in communication.

Very few people literally try to talk while positioned back to back. Yet this exaggerated condition makes the students aware of the importance of eye contact in discourse. It dramatizes that to understand another person you must be aware of a whole range of nonverbal cues in addition to the verbal ones.

Notice that in this lesson students shift in and out of intimate personal contact with one another. The nonverbal perceiving exercises get students literally in touch with one another in a personal but nonthreatening way. Initially the questions they discuss are fairly superficial. But the experience is designed to ease students into a sense of trust and comfort where they can ask a personal question of someone they have just recently met. All week they have been reflecting on their perceptions of themselves.

Near the end of this lesson the student will use another form of mirroring to get information about himself. This time the context is a group process experience and the medium now becomes the process mechanism called feedback.

CLASS ACTIVITY:

> "Communication is a two-way transaction. The message you send in large part determines the message you receive. This week we are exploring ways of getting to know ourselves and other people. We're examining the process of making sense, of sending messages inside to ourselves and out there to other people. Today we're going to go through a variety of verbal and nonverbal experiences in quick succession. Some are silly and fun, others will be more serious and personal. See if you can allow the experience to be a part of you. Let's move all the desks to one part of the room, so that we have an open space."

MICRO-LAB:

(1) "Now rise and move quickly throughout the room shaking hands with everyone you meet, but don't say anything to anyone. Simply recognize the person as being there and move on."

(2) "Now shake elbows."

(3) "Now shake legs."

(4) "Close your eyes. Become accustomed to being blind and move carefully throughout the room, being sensitive to people who are around you. While blind, find someone to be with. Stay with that person and share some nonverbal communication."

(5) "Find a way of saying good-bye and move on. Now open your eyes."

(6) "Split into a number of groups containing no more than ten people. Be sure that each group represents the full diversity of our population: males, females, people you know and don't know. Discuss the experiences that you have just had. Now pair off and discuss the question "Who am I and Who are You? At the end of this time sequence, each of you will present your partner to the larger group. Present that person in a way that gives the larger group of ten a significant insight into the person you have just met."

(7) "Pair off again. This time, sit a considerable distance from your partner, four feet if possible, and do not look directly into your partner's eyes or face, but always look above your partner's head and discuss the topic: 'What I would like to improve in my neighborhood or school.' Remember you may not have any eye contact with your partner. If space is not available, you may sit closer, but still maintain the lack of eye contact. This should last five minutes. Now regroup into the larger group and discuss the feelings you have about this kind of physical relationship. What does it allow you to do and know? What kinds of experience does it prevent or impede? Are there any parallels between this kind of relationship and the kind of communications that exists in your family, school, or community. Who in your neighborhood do you not look at directly? A policeman, a storekeeper--why?

(8) "Now find someone in the group that you think you can trust and that you would like to take a risk with. When you have found this person, sit facing each other as close as is comfortable. Now ask this person a question you would not normally ask a person you have just recently met. Make sure that the question is personal and of some significance to you. Remember your question must be reasonable and one you would not mind answering.

(9) "Regroup into the larger group and discuss the degree of intimacy that you were able to achieve in the last encounter and the significance that these series of experiences have had for you. Also discuss the implications that these encounters have for daily living in your home, community, and school.

> "You've been sharing thoughts and feelings with the same group of people for over an hour. How well do you know them? Close your eyes. See each person in your group individually. What about them stands out in your mind--a physical trait, a way of thinking? If you could sum each person up in one word or short phrase what would it be? Make up a descriptive word or phrase for each student in your group.
>
> "Now open your eyes. Let's have one person in each group volunteer to learn from all the members of his group the word they selected to describe him. See if the group can decide on the most accurate description of that person. The person being described can reject or accept any descriptions and the group can't settle on the final word unless he accepts it. Go through this process for each person in your group."

This exercise may take 30 minutes. When students have completed this task discuss the following:

> "Most of you allowed yourselves to be described in one key phrase or word. How did that sit with you? Can any person be described in one word or phrase no matter how precise the phrase is? People are pretty complex--there's a lot more to you than that one word can ever reveal."

Students are asked to draw a large circle with at least ten spokes radiating from the center. Students record the one adjective assigned to them by their group, leaving the other nine spaces blank.

HOMEWORK:

> "For thirty minutes tonight, I want you to act as if you were one word and nothing else. All your feelings and actions will be colored and filtered through that one word. Think about how you felt being a 'one word' man. Then remember that you are a many-sided person. Fill your wheel in with nine additional descriptions. Be sure to be honest and don't be stingy. Find ten words that describe you. Bring this wheel in tomorrow. It will be used as the main part of the next lesson."

## LESSON #5

## PERSONALITY WHEELS

### PROCESS OBJECTIVE:

Taxonomy of Process and Mirroring.

### EXPLANATION:

Lesson #5 concludes a series of lessons designed to get students in touch with the processes they use to understand themselves and others. In this first unit, students gain skill in perceiving--specifically sight and touch; mirroring--reflecting to themselves and to others about what they see and know; focusing--taking close range and long looks at events; and taxonomy of process examining how to categorize behavior. Lesson #5 tries in simplified form to encapsulate the essence of the Trumpet Theory. It focuses on the three basic questions that expose the dynamics of behavior: What Am I? Why Am I What I Am? How Am I What I Am? Students are asked to sort their reflections of self into those three questions. Each time they focus on a question area they are encouraged to think of additional conditions, qualities or actions that their single response suggests. When a student gets a clearly delineated sense of the alternative ways he has for behaving, he is then free to experiment with the behavior, and out of that knowledge can commit himself to a more fully understood choice.

### MATERIALS:

The personality wheels made for homework.

### CLASS ACTIVITY:

"Today you have a chance to experiment with the theoretical idea that is behind the lessons in this course. This course is organized around three basic questions that help us get, understand, and act on information. The questions are WHAT, WHY, and HOW.

"In this lesson you can find out a little about: WHAT You Are. WHY You Are What You Are, and HOW You Are Becoming What You Will Be."

"Look at the wheel you prepared for today's class. On it you've listed ten descriptive words or brief statements that tell What kind of person you are. Pick one word that seems the most vague and think of ten other words that make that word more specific. Make a list of those words. All words must relate to the original words, but they should be more concrete. If it helps you, find someone in the class who can suggest other words.

"Make a second wheel; draw ten spokes radiating from the center. Think of the persons, events or actions that help explain WHY you think you are the way you are.

"Scan your wheel. Which item on your wheel interests you most? List all the particular, specific things that gave that person or event force or significance in your life. What about it makes it an important WHY to you?

"Now draw a third wheel. This wheel will reflect HOW you behave in a way that shows what you are. Think of ten key verbs that describe the way you behave. Here are some general verbs that describe behavior: move, see, speak, play, fight, and love. Make these general categories specific by finding a verb that is typical of how you do those things.

"Look around the class. Find a student with whom you feel you can have an open, frank discussion. Then sit opposite the person you select. Ask your partner to make a WHAT wheel which describes WHAT you are. Look over this wheel. Which description interests you most or which one would you like clarified? Ask the person who made your wheel several WHY type questions that help you understand the reasons for his descriptive choice. Write down his reasons.

"Together reflect on the range of actions that will help increase your ability to behave in that characteristic way or decrease your ability to behave in that manner. Be sure to make both lists and do not make a decision at this point to adopt either one. Just peg out the alternatives."

HOMEWORK:

> "Think of the consequences that will occur if you decide to act on either extreme of the range of behaviors you identified. Experiment tonight with the behavior you discussed with your partner in class, but with a decided change in mind. Act as if that behavior was the way you want to act."

## LESSON #6

## GETTING IN TOUCH

### PROCESS OBJECTIVE:

Perceiving through touch and kinesthetic memory.

### EXPLANATION:

Touch is a powerful means of receiving and transmitting information, yet because our culture is sight centered, we tend to screen out or minimize its importance. For instance, the innocuous phrase "How are you?" really is asking you to check yourself out--get "in touch" with your own body. But because so many of us are out of touch with our inner needs (thirst, hunger, pain, sex, rest, etc.) we answer in generalities and confuse ourselves and others as to how we are. This lesson helps students move from the general to the specific.

### CONTENT VEHICLE:

This lesson teaches students how to perceive their physical bodies through the sense of feeling or touch. It also explores their kinesthetic memory--how they know the size and shape and the flexibility of their body through movement. Actions such as sitting, walking, running, and reclining will inform students of the kinesthetic memory they employ to do simple tasks effortlessly.

This lesson introduces students into a conscious study of what man is as a physical animal. It provides a vocabulary of experience for talking about man in relationship to other men and in relationship to other animals. This unit emphasizes the need to examine the obvious--i.e., breathing, touching, listening, in order to avoid trite, inaccurate perceptions of man and other animals.

### CLASS ACTIVITY:

Start with the common question: "How are you?" or "What say?" or "How ya doin'?" Wait for responses. Ask the question again, only this time of individual students.

Discuss how many times a day, a month, a year, someone asks you that question. Then ask "What does how are you mean?" Students will probably say it means how do you feel; it's a way of checking on your physical health; it's a way of finding out your mental attitude, your needs. Focus the discussion onto the area of how we know how we feel physically -- and subordinate and ease out of the topics that explore attitude or mood. Explain that we will examine that at a later time.

> " Is the phrase how are you designed to give you specific information ? Why does it most often produce clichés or vague sentimentalities such as 'I"m fine, feel good, swell, ok, nice, drag, bugged, sick, fagged out ? ' Each of these phrases is a possible answer to the question. But if you went to the doctor's office with a complaint and he said 'How are you' and you said, 'I'm sick.' Would he ask other kinds of questions ? Think about a recent visit to the doctor's and recall the kinds of questions that helped him know what was wrong with you. Write down some pretty typical questions a doctor might ask. Do you see any pattern to the questions ? How are they designed to pinpoint the problem area ? How does he get you to help him understand how you're feeling ? "

Share some questions out loud. Explore where, what, when, how, and what else type questions as ways of making generalization specific.

> "Take a few minutes and sit still. What can you know about your body without moving ? Focus only on your sense of feeling or touching and find out what's happening to your body. Make a list of things that you sense."

This exercise may be a little esoteric. If they look confused, suggest they get in touch with their breathing, heartbeat, temperature, one at a time. Urge them not to force anything to happen Just encourage them to become aware, to sense, to feel, what's happening to them.

> "Does your body know it is on a chair ? Do your feet sense floor ? Now write a brief description of how you are. Be specific. Write mainly what your body is feeling."

SUGGESTED BREAKING POINT FOR LESSON

## C 6-3

"You've been sitting for some time now, getting in touch with what is happening to you inside or outside the confines of your chair. What else could you learn about how you sense yourself, if you stood up and moved? Get up and start clearing a large open space. But as you move be conscious of what is allowing your body to do the things you want it to do. What allows you to walk. Some people have the impulse, the energy, the need to walk, but they can't. What allows you to walk? Keep clearing the furniture. What allows you to grip the chair or desk? Why does your hand get larger to move or lift a desk, but gets smaller to lift a pencil? Why do you need crutches when there is a cast on your knee or ankle? Pretend there is a cast on your knee -- try walking. The cast has just been removed from your knee -- try walking. Get in touch with your knee. Slowly loosen it up. Remember what it was like to have a flexible knee; try to get that old feeling back in your knee. Now move as if you've gotten back the full use of your knee.

"One of the ways of finding out about a part of your body and what it does for you is to imagine that you can't use that part for a while. The inconvenience of walking on crutches tells you about the value of the flexibility of your knee.

"Your knee is a joining mechanism that helps you move. Why can't your knee bend frontwards as well as backwards -- what kind of movement would that allow? Do you know any animals that are hinged in their legs that way? (Kangaroos, cranes.) Does the way the parts of your body connect and hinge determine the way you can and can't move? Test that idea. What prevents you from turning your head 180 degrees so that you can see behind you? An owl can do that -- why can't you?

"Using the idea that if you withhold use of a part of your body for a while, that you can sometimes see the value of it, try to scratch your back with your arm, but keep your elbow stiff. Don't bend it. Feel the itch in the upper back between your shoulder blades and try to scratch it. It won't work. Why? Does that experience tell you something about the limitations of the shoulder hinge? Does it also explain how the elbow increases the flexibility of the arm? Can a bear scratch his back with his paws? Why not? What's he to do

> if he's got a fierce back itch ? What does a bird do when he's got a back itch ? "

The next experiment gives students a more detailed sense of how their hinging mechanisms work in concert. As they do this exercise, ask students to focus on how each joining mechanism allows and limits movement and flexibility while standing in place.

> "Stretch your arms above your head. Stiffen and pull your body straight. Feel the pull. Now relax your fingers, wrist, elbows, Drop your arms. Let your head fall on your chest, let yourself collapse at the waist; bend your knees. Make yourself as small and compact as possible. Try to move. How far can you move? Can you move up a stairs? Why not?

> "OK, let's reverse the process. Now slowly, very slowly, recombine yourself. Stand on your feet, straighten your knees, keep the rest of the body bent over; now straighten the trunk of your body slowly. Sense each vertebra unbending. Keep your head down until the last vertebra is straightened in your neck."

Give students a chance to record in their notebooks what they learned about their bodies from this exercise. Ask them to explain the following: "Why can your hands touch your toes? Why can you stand erect? What allows you to sit?"

HOMEWORK:

> "Eat a meal keeping your thumb stiff and stationary. Use a knife and fork to eat some food. Remember -- don't use your thumb to help you work your utensils. Write a brief paragraph describing the way your thumb helps you eat a meal.

> "Find as many different pictures of cats as you can. Look for pictures that show a variety of postures and activities that are characteristic of cats. We will use them for a future lesson.

# INTRODUCTION TO THE ANIMAL UNIT

The animal unit recognizes that man is part of the animal world. Man is considered first as a physical being -- an animal body. Attention focuses on how parts of the body are joined to form a moving whole. The premise of the unit is that man can only understand himself as he explores his relationship with other beings, human and nonhuman. Clothes and culture generally deemphasize the physical or instinctual, or "animal side" of man. But this unit is concerned with developing a student's awareness of the human form: its shape, its functions, and its potential for adaptation to changing conditions. Work on expanding the students' ability to perceive on a purely physical level continues in this unit. Special emphasis is given to the senses of sight, touch and hearing. Students learn their unrecognized potential to sense by comparing their abilities with animals.

Students study the process of ritualization in animals and in man. In the case of the wolves, ritual is seen as a substitute for a violent act. Ritual is seen as a symbolic representation and not an event itself. Ritualization is also experienced as the habitual patterns of relating to specific moments in the life cycle. For example, birth, puberty, marriage, and death rites are analyzed as customary patterns of social organization, and not as instinctual responses to those events. Hence, students see the difference between an instinctual reaction and a learned response.

Students gain a deeper appreciation for the animal in man and the animal in animals. When animals are observed carefully, without the destructive haze of clichéd viewing, they are seen as unique. Often the student constructs reasonable and useful analogies between animal behavior and human behavior. Animals are seen to provide alternative methods for the handling of violently aggressive behavior. Ritualization of intraspecific aggression among wolves is a remarkable model of how power struggles can be solved without a violent and fatal conclusion to one of the combatants. Mating, pecking order, and territorial rites exemplify other rituals animals employ for solving societal needs, and by extension, provide analogous ways of describing men's behavior.

The animal unit uses the process of symbolization as a way of making students conscious of the basic difference between human beings and other animals -- only man can think about someone or something without the person or object being present. Man's uniqueness is his limitless capacity to construct symbols and to manipulate these symbols as if they were reality.

Animal metaphors are studied as symbolic ways of talking about what is human about human beings. Classic Indian, Greek, and Ethiopian Fables are studied as literary representations in which the animal world takes on the simplified characteristics of man. The pitfalls and values of gross generalization are examined in these works.

Subtler forms of animal symbolization are introduced through poems like Ferlinghetti's DOG which glorifies an animal's free response to his real world as compared to man's complicated, fettered and unreal response to life; or Blake's THE TIGER in which the tiger is a neutral force devoid of value systems and it is man who distorts the animal's purpose for being, by framing it, giving it a label of good or evil.

Simultaneous with the development of the student's ability to express himself in writing, the animal unit continues to stress experience in representing a response to a purpose via other media. As students sense the shape of an animal, they test the accuracy of their perceptions by trying to draw, sculpt, or act out with their own body the shape of the animal. Through improvisations students learn how a given shape determines a response in terms of voice and body movements. By taking on another animal's shape, they learn the limits and potential of a human response.

## LESSON #7

## ANIMAL SYMBOLS

### PROCESS OBJECTIVE:

Perceiving through sight and kinesthetic memory. **TRANSFORMING** through symbolization.

### EXPLANATION:

In this lesson students are asked to make a closer connection between what they see and how they translate that perception into a medium representation. For example, a student sees a picture of a cat. His task is to describe, in words, the joining or hinging mechanisms of a cat, so that someone who had never seen a cat would know how a cat is put together. A medium alternative to print would be a clay sculpture or a drawing. In each case, sight informs the hand how to show what it sees.

A new phase of the Trumpet theory is introduced in this lesson: TRANSFORMING through symbolization. The transforming phase emphasizes more abstract, analytic, mind-centered activities of men. It explores the WHY of things, the structure of intention that lies behind the content of his senses. Through symbolization the student gains skill in abstracting; then he learns to make something stand for something else.

### CONTENT VEHICLE:

Each of these processes prepares the students to perceive animals in a more thorough way. The lesson tries to eliminate the need for vague generalizations about the structure of animals and by extension the qualities we project onto animals. It exposes the inadequacy of animal similes, such as blind as a bat, slow as a snail, fierce as a lion. The lesson makes the connection between the one word description of a human in an earlier lesson and how that experience limits and distorts our knowledge of that person even if that word describes key or central characteristics of the person. The lesson attempts to reorient students' knowledge of animals so that, when they take a trip to the zoo, their perceptions will be fresh, specific, and searching, rather than hackneyed and cliched.

MATERIALS:

Clay

Charcoal

Paper

Konrad Lorenz' KING SOLOMON'S RING pages 47-56; Apollo Editions, Thomas Y. Crowell Co., N. Y., 1961

CLASS ACTIVITY:

Display the pictures of cats that students brought in for homework. Discussion of felines may lead to many superstitions and stereotypes related to them (cats have nine lives, cats are curious, black cats bring bad luck). You may want to investigate these further at this point. Let them examine the connecting relationship between head and body, paws and torso, tail and back. Take time to discuss words that describe connecting relationships: joins, hinges, swivels, ties, links, attaches, revolves, extends, bends, turns. Ask students to focus on the cat's neck, paw, and tail. Students are to describe the connectors or joining mechanisms and how they allow or impede the animal's activities.

An alternative experience to the written exercise is to ask students to make several drawings of cats, using stick figures, to show a variety of potential movements. Then ask them to do a fleshed-out detail of a cat's head or paw.

> 'In our experiences of sensing our human form and the form of animals, we've tried to be scientific in our observations. We've avoided vague clichés about how we feel or how we are put together. I'd like to play a game with you in which I will deliberately encourage you to show a variety of animal shapes in the simplest way your body can show it. The game will move pretty fast and I expect you'll rely on accepted cliches for showing various animals." Teacher plays BIRD, BEAST OR FISH, Harris, page 14. The animals chosen should be ones like peaceful dove, the wise old owl, the slow turtle.

Examine several animal metaphors or similes and test their veracity. Explore man's need for symbols -- the kind of shorthand they provide and the attendant misconceptions they raise. Remind students of the wheel lesson in which they were reduced to one quality or characteristic. Expose misconceptions about animals who live in a zoo by reading Lorenz' chapter on Pitying Animals. Talk about the coming zoo trip. Distribute zoo trip Lesson #8 -- and explain the purpose of the zoo trip for high school students is more sophisticated than for children.

Emphasize that the zoo trip gives them first-hand experience to test their sharpened powers of perception. It gives them a chance to dispel clichés about various animals. It offers an intensive look at animals rather than the superficial cage hopping common to most school visits to the zoo.

The zoo trip raises questions about animal communication systems. It gives a student experience in non-evaluative, scientific observation of animal behavior, and consciously asks him to make projective assumptions about animals through imaginative metaphors and fantasy situations. Finally it offers a variety of chances for asking a fundamental question about man - What is human about human beings?

HOMEWORK:

Come prepared to spend the morning at the zoo.

## LESSON #8

## EVERYTHING IS HAPPENING AT THE ZOO

### THE ZOO TRIP QUESTIONNAIRE:

NAME________________________

After looking around the zoo for a while, choose two animals to observe carefully. Be sure your animals differ significantly in size or shape. For example, you might choose an eagle and a polar bear, or a seal and a camel.

Animal #1__________________________________________

Animal #2__________________________________________

Watch each animal closely for fifty minutes. Observe the movements he makes; large ones, such as swimming or flying, and small ones such as pricking up ears or blinking eyes.

Make several quick sketches of the animal. Work quickly and draw them with broad bold strokes.

Answer these questions at the zoo, for both of your animals.

(1) List the things you see in the animals' cages. And can you think of possible reasons for putting these things in there?

(2) Describe the movements this animal makes. Where are its joints or hinging mechanisms? Which way do they bend? Does this animal have rhythm? Does it move efficiently? What dance does it do?

(3) How does the animal move when it eats?

(4) What kind of food does this animal eat? Could man survive on that?

(5) What song does this animal sing? What about this animal made you think of that song?

(6) Is one of the animal's senses more highly developed than another? How does this help the animal? What can't this animal do or know because of a poorly developed sense?

(7) How does this animal communicate? How can you tell when it is happy, or angry, or hungry or bored?

(8) Can you communicate with this animal? How would you do it? Would you move parts of your body, make noises; use words? What do you want to tell him? Try it, now.

# LESSON #9

## LOK: THE SYMBOL MAKER

PROCESS OBJECTIVE:

Perceiving through touch and kinesthetic memory; TRANSFORMING through symbolization.

CONTENT VEHICLE:

Lesson 9 takes the student through the process of creating a symbol. Students recall the animal they observed at the zoo. They recreate that picture twice; as a clay sculpture, and as a human transformed into an animal. The basic concept in the lesson is that only man can respond to a symbol and act as if the symbol had reality. Animals are dependent upon sensory stimuli. Man can think about a stimulus or even create an image that has no basis in reality. While students sharpen their perception of sight and touch, through clay sculpture and animal improvisations, the primary thrust of the lesson focuses on the key distinction between man and other animals -- his ability to symbolize. Students learn how to use their perception to make believable, accurate symbols.

MATERIALS:

Clay

Zoo trip questionnaire

CLASS ACTIVITY:

Collect student animal drawings and display them around the room. If you took Polaroid photographs at the zoo, display these too. At some point in the animal unit, photos could provide the stimulus for animal improvisations or creative writing experience. Review with students the reasons for going to the zoo (See Lesson #7).

> "You probably learned a lot about a couple of animals you watched at the zoo. What were some of the unusual things you noticed in the animals you observed?"

Wait for response.

> "One of the main reasons for going to the zoo was to find an answer to a difficult question: What's human about human beings? Did your observations give you any clues as to how to answer that big question? Is man just a more intelligent ape? What is the big leap between man and any other animal? Maybe a way of getting at the question of what's human about human beings is to talk about the problems you had communicating with the animals you observed."
>
> "How did you communicate with your animals? Did words help? Did tone of voice? Did gestures make sense to the animal? How did your animal tell when you were happy or angry? Why? couldn't you keep a conversation going? Do you think you could talk about the animal's life in the zoo and get him to respond?"

Discuss with your students the difference between an animal reaction and a human response. You might want to illustrate your point by telling this story:

> " You'll agree that dogs have intelligence and use their senses to solve problems. But there are some problems a dog can't solve. I'm going to tell you a story about a dog who tried. The dog's name was Ruff. Ruff was a smart fox terrier and he knew down to the second when his master was approaching the house. Well, Ruff was at home with his mistress. His mistress knew that every time the master came up to the front pavement, Ruff would perk his ear up, stand up, bark, run to the door and start scratching away at the door mat. Ruff knew it was his master. One day, shortly before Ruff's master was to arrive home, Ruff's mistress said to him, "Ruff, you seem to really like the master." Ruff perked up his ears and looked at her, "Ruff, do you like me as well as you like the master?" Ruff got up, moved toward his mistress and jumped on her lap. But the mistress was not pleased. 'Cuddling up to me will get you nowhere, Ruff. Tell me why you like me."

Ask the class how the story ends. Why can't Ruff satisfy his mistress? Now discuss the fact that only man can talk or think about someone or something. And about how that process of being able to think about someone or something is the basic difference between humans and other animals.

Explore the means or vehicles humans use for talking about someone or thing that is not present. This will introduce a discussion on man as a symbol maker. Talk about different kinds of symbols: Language, art, music, math, road signs, religious signs, gestures. Emphasize that a person's success in life is largely dependent upon his ability to read and understand symbols. But stress that he is not only an interpreter of symbols, he also creates new ones and manipulates and reshapes old ones. Summarize this portion of the lesson by saying that all animals, depending on the acuity of their senses, react to sensory stimuli, but only man responds to symbols.

Explain to the class that we are going to create some animal symbols and that we're going to change the media through which we represent the animal.

Distribute clay to the class. Ask them to mold the clay into a ball.

> "Close your eyes for a few minutes and see a picture of the animal you observed at the zoo. See it very clearly. Size, shape, weight, skin covering, hinging mechanisms. Notice the changes in your animal's body as it moves. Now, slowly open your eyes but keep the picture of your animal in your head. Let your fingers find your animal's shape in the clay. Keep focusing on the picture in your head and keep checking that picture out against the symbol you are creating in clay."

Give students about twenty minutes to sculpt an animal. Take photos of students at work and of finished products. Praise students for remembering realistic details.

SUGGESTED BREAKING POINT FOR LESSON

> "Your clay sculpture is a symbol. It stands for the animal you see in your head, which is a symbol for the animal you saw at the zoo. You've transformed the original sense impression twice. Let's make some more symbolic transformations. Suppose half this class became blobs of clay and the other half became sculptors. Sculptors -- clear some space for your clay. Place your clay in that space. Before the sculptors start shaping, let the clay become clay. Think about what it's like to be clay. Are you pliable? Can you be shaped? Will you stay in the shape the sculptor creates? "

Side Coaching to the Sculptor:

> "Find the animal's shape in the material. Let your fingers talk to the clay. Make each part of the animal's body breathe. Place the animal in a realistic position: sleeping, fighting, playing, etc."
>
> "When your sculpture is completed, the 'material' is asked to imagine why he would be in this position. What is your body saying NOW, think of a reason for being in this position; justify the position by making 'follow through' movements. Now, the animals return to their stiff posture. Ask each animal to find a reason for being placed in the same environment with the others. What would they have in common if they came alive? How would they share the space?"

Teacher asks three or four groups of animals to come alive and react to each other, in characteristic ways. Sculptors can side coach their animals to help them become a truer representation of the animal they saw at the zoo. Urge sculptors to use simple direct commands: "Remember that a lion has a heavy mane around his neck. Feel that mane as you shake your neck. Softer tread, walk lightly. You are a big lion, but you've got cushions on your feet. Lions won't bother animals unless attacked or hungry. Be cool." Explain to students that their speech is another form of symbolization. Their direction through speech attempted to represent the picture they remembered based on their original sense impressions.

When other students have completed this improvisation, ask them to record their reactions to the lesson. What did they learn about the process of symbol making?

HOMEWORK:

Read several stories in the Ethiopian and Greek Fables pages 1-15. Think about one of the stories you particularly liked. Write a statement describing how the author used an animal character as a symbol for a human quality or characteristic.

PLEATS:

Read either the AUTOBIOGRAPHY OF HELEN KELLER or William Gibson's, THE MIRACLE WORKER. Especially the section in which Helen discovers symbols. See also William Golding, THE INHERITORS and YOU SHALL KNOW THEM by Vercours, both of which deal with the transition from animal to man. Another possibility might be the book or the film, PLANET OF THE APES.

## LESSON #10

# SCAPEGOATING
or
AESOP'S FOIBLES

### PROCESS OBJECTIVE:

TRANSFORMING through analysis of symbolization. In this lesson students all start by asking WHAT or SENSING type questions, but soon learn that when you ask the question WHY you begin to probe intention and motivation behind a particular action or event. The answer to the WHY makes the WHAT comprehensible.

### CONTENT VEHICLE:

Ethiopian and Greek Fables. Students read several simple animal fables and learn how to analyse the literary structure of a fable. Emphasis is placed on the relationship of the moral or theme, to the plot or experience.

Note: This lesson stresses cognitive skills in analysis of a text for content and process. The lesson is highly verbal and intellectual. Students should be aware that the TRANSFORMING process tends to happen in the mind. They must take time to think about a situation before responding. If the group gets restless do some body relaxation exercises or a short active game to break the tension. Always tell students why you do this.

### MATERIALS:

ETHIOPIAN AND GREEK FABLES, Ronald Goodman, editor, available from The School District of Philadelphia, Office of Affective Development, Room 329, 21st Street and the Parkway, Philadelphia, Pennsylvania., 19103.

### CLASS ACTIVITY:

> "Last night you read several Greek and Ethiopian Fables. Some of them are probably very familiar to you, others perhaps, sound new. We've included this reading of fables in this unit because we are in search of the answer to the giant-sized question -- What's human about human beings? -- Let's read a few of these fables aloud to see why fables might provide an answer to that question."

Class reads Ethiopian Fable THE GOAT WHO KILLED THE LEOPARD, page three.

> "Can someone tell me WHAT happened in the story? Be sure you tell the facts and events, try not to analyse or interpret."

List events on board:

(1) Leopard cub leaves home.

(2) Wanders into elephant grazing land.

(3) Elephant accidentally steps on cub.

(4) Other leopards find dead cub.

(5) Report news to his father.

(6) Father deliberately shifts blame of death of cub from elephants to goats.

(7) Father, in act of rage, goes out and slaughters many goats, for revenge.

> "So far we have a list of facts. But as you know, facts alone seldom tell the whole story. WHAT happened in this story is not nearly as interesting as WHY something happened. Let's list the reasons or motivations behind the behavior or actions. Perhaps this can best be done by answering the questions:

(1) Why did the leopard cub wander into the elephant grazing land? (He was too young to know the danger.)

(2) Why did the elephant kill the cub? (It was an accident.)

(3) Why did the cub's father refuse to believe that the elephant had killed his cub? (He knew he could not attack and defeat an animal stronger than himself.)

> "This story is about three different kinds of animals: leopards, goats, and elephants. Does this fable tell you very much about the habits of any of these animals? Do you get a very clear picture of a specific, individualized

animal? Not really; it's a pretty vague picture. You rely on a vague cliché about those animals. If you don't get a clear, realistic picture of animal behavior, why did the author use animal characters in this fable? Perhaps the work you did for homework in analysing animal symbols can help you answer this question. How do the goats become a symbol? And how does the idea of a scapegoat in human society become clearer once you've understood the symbolism in this story?"

PLEATS:

Remind students of the story in the Old Testament of the Sacrifice of Isaac, in which Abraham is asked to sacrifice his only son as a test of his faith in God. Just as Abraham is about to kill Isaac the voice of God stops him and tells him that God does not want him to kill his son; God now knows that Abraham's faith in God is very deep. At that moment, Abraham sees a ram with his horns caught in the bushes. He kills the ram and offers the ram as a substitute sacrifice to God. The ram in this story is not Isaac. The ram has been transformed into a scrapegoat for Isaac. To the ancient Hebrews, lambs or bulls were sacrificial animals offered up to God as a substitute for human sacrifice which was practiced all around them, by other people.

Ask the class to read THE DONKEY WHO SINNED (page one) silently. As they read, ask them to see the animal in their imagination.

> "See the animal clearly. How will he move in this story? And most importantly - how will he sound? Hear his voice very clearly."

Now assign parts: donkey, leopard, hyena, lions. Have each student test his voice out before reading the story in its entirety. As the student tests out appropriate voices for his animal sound, the class helps the actor make a choice for his animal's voice. The students read the story out loud. All students make a series of WHAT and WHY questions to ask about this story, in writing. They also write the answers to their questions. Finally they discuss the symbolization in the story.

> "Of the four animals in the story WHY was the donkey made the scapegoat of the group? What behaviors, actions, cues make him a natural for the "goat"? Was the donkey's tone of voice different from the other three? What does the outcome of the story say about human behavior? Are these animal symbols for human traits? Explain."

So far in this lesson the student learns how symbol making in animal fables gives him some insight into the nature of man. But students also learn how to analyse a simple story by asking a series of WHAT and WHY questions. Perhaps it is useful for the teacher to discuss more explicitly the structure of fables. Inform students that fables are divided into two parts: The experience, adventure or plot — i.e., WHAT happens; and the moral, lesson or theme — i.e., WHY it happens. Emphasize that each story has four parts:

| | |
|---|---|
| I. Beginning | plot or experience |
| II. Middle | |
| III. End | |
| IV. Moral | lesson or theme |

Note that only in the simplified fables does the structure occur with the moral stuck on at the end. In most stories, the moral or theme is embedded in the plot and we find it out only by analysing the action.

HOMEWORK:

Read fables on pages 16-19. Notice that the moral is omitted. You must fill in an appropriate moral. Be prepared to justify or tell the reason WHY you chose that particular moral to suit a particular story. Remember the moral contains the wisdom, the theme, the main reason for telling the fable. Write out your reason for choosing a particular moral.

# LESSON #11

# FABLE-MAKING

PROCESS OBJECTIVE:

Transforming through analysis and symbolization.

EXPLANATION:

This lesson builds on the previous lesson. Students should get a clear understanding of the structure of a fable: how to manipulate events or symbols to create a unified effect.

CONTENT VEHICLE:

Students analyze three fables and tack on an appropriate moral to summarize the experience. Then the process is reversed. Students are given a common moral or precept and they are asked to develop an appropriate sequence of events and animal symbols to support and develop the moral. The work is done in dyads and gives students a chance to use each other as resources to help solve a problem: to create an original fable.

MATERIALS:

ETHIOPIAN AND GREEK FABLES, Ronald Goodman, editor, available from The School District of Philadelphia, Office of Affective Development, Room 329, 21st Street and the Parkway, Philadelphia, Pennsylvania, 19103.

CLASS ACTIVITY:

Class reads three fables: DOG AND DOG'S REFLECTIONS page 16, WIND AND SUN page 17, and JOAN pages 18 and 19. After reading each fable ask several students to write their moral on the chalkboard. Analyze each moral for appropriateness based on the plot and inherent theme revealed through the action. Urge students to justify their choice by doing a WHAT-WHY inquiry into the events and motivations behind those events. Follow same procedure for the other two fables.

> "Now let's reverse the process. I'll give you a moral and you write an adventure that completes the fable. Remember a fable has four parts: a beginning, a middle and end, plus a moral. The first three parts contain the adventure or experience. Find the right animal characters to be the symbols in your tale. Work in pairs: decide on a moral for your fable.

C 11-2

When you've worked out WHAT happens, and WHY it happens, each student will independently write out a simple fable.

"Fables worked on by different people will be similar, but they should reflect your own personal point of view of the tale. You'll want to make the tale your own. Choose your moral from this list:

(1) Haste makes waste.

(2) Look before you leap.

(3) When in Rome, do as the Romans do.

(4) His bark is worse than his bite.

(5) Say little, do much.

(6) A penny saved is a penny earned.

(7) A stitch in time saves nine.

Students can recommend their own morals. When student pairs have generated enough ideas for independent work, ask them to work separately on their fables to prepare them for submission to the teacher. Remind students that fables will be evaluated on these standards: appropriateness of events, of theme, skillful use of symbolization through animal characters, originality of the experience.

Students can read the rough draft to their partners for criticism.

HOMEWORK:

Write good copy of fable and submit next day.

PLEAT:

In addition to or instead of writing their own fables, groups of students may wish to create an improvised fable of their own. These improvisations should follow the same criteria as a written fable. Possibly, when these are presented to the class, the students could try to guess the moral.

## LESSON #12 AND #13

## THE SOUNDS OF MUSIC

### PROCESS OBJECTIVE:

TRANSFORMING through analysis and symbolization.

### EXPLANATION:

Lesson 12 picks up the thread of earlier lessons on SENSING which emphasized sight and touch. This lesson focuses on sound and listening. It is introduced here as a prelude to discussion about language and particularly, poetic language. One definition of spoken language is the organization of human sound into speech symbols.

### CONTENT VEHICLE:

The goals of this lesson are to teach students how to invest meaning in meaningless sounds and thereby create a sense of organization that is recognizable as music. To create music they use nonmusical objects, but they do employ concepts such as rhythm, dynamics, melody, tone and silence. The organization of sound into musical symbols is the first stage of this experience. The second stage explores the verbal associations or word pictures that occur to students as they listen to their compositions. The lesson functions on three TRANSFORMATIONAL levels: the object as sound, the sound as music, the music as verbal association or metaphor.

### MATERIALS:

Assorted junk that can make sounds

Tape recorder

Clean tapes

### CLASS ACTIVITY:

"When you went to the zoo, most of the time you observed the animal through your sense of sight. Did you have a chance to use your sense of listening? Describe any sounds your animal made. How do you describe a sound? Remember when we isolated our sense of touch, we talked about texture, weight, size, shape, temperature. These categories provide a useful way to talk about touch. Are there similar categories for talking about sound?

The categories they will eventually use will include loudness, softness, time, rhythm, melody, mood, and rest. Accept student suggestions that relate to the underlined categories. Students are now ready to write a brief description of the sound their animal makes. In the case of those animals which are mute, ask students to do one that does make a sound. Encourage students to find words other than ROAR when describing a lion, or HISS for a snake. Suggest they construct precise analogies. The lion's sound is like a train passing through a tunnel; the snake's sound is like steam escaping from a tea kettle. But a more precise analogy uses the vocabulary of sound perception in a more direct way. If you want to describe a snake's sound, you can talk about its loudness and softness, its speed or tempo, as well as its relationship to more recognizable sounds. A revised description of a snake's sound might read: "The snake's sound starts slowly with a couple of weak spurts; then it gains force and loudness as it strikes its victim, and returns to a low whistle as the snake relaxes its body."

If only a few of your students heard an animal make a sound ask them to remember some common animal sounds: snake, dog, cat, bird. Ask them to imagine a particular kind of animal: terrier, crow, lion. Students write a few descriptions of animal sounds. Perhaps they could pair off and describe the same sound and check out with each other the accuracy of their representation in words. Remind students that once again they are using their human ability to make symbols, this time to describe a sound they heard a few days ago.

> "We've been talking about sounds. You've recalled a sound in your mind -- that's a symbol -- and you transformed that memory into words -- another symbol -- which tried to communicate to me what you heard. Do you see why there is so much confusion in the symbol making process? The symbols get increasingly farther removed from the original perceptions.

SUGGESTED BREAKING POINT FOR LESSON

> "Now let's reverse the process. We are going to take objects that are not normally considered producers of sound and use them to create first sound, and later, music -- real music.

"Take out the piece of junk you brought in today or find something in the room you think will make a sound. Each person will show the class what sound his object can make."

When each student has found one sound in his object the process is repeated two or three times. Each time the student is asked to find another sound in his object.

"You were asked to bring in an object that made a sound. Yet most of you were able to find two or three additional sounds in your object? Did you strike it, scrape it, roll it? Did the object come in contact with a different kind of surface? Was it harder, softer, more elastic, bouncier?

"Notice that the way a sound is made sometimes describes the way it sounds. We talk about a crash, squeak, jingle, coo, lullaby, bang, buzz. What's the term that describes words like those just mentioned? (onomatopoetic) That means the word sounds like the action of the sound.

"What other ways can we describe sounds? I'm going to play two or three short pieces of music. You listen for ways of talking about the music. What common elements occur in most music?"

Play exerpts from Benjamin Britten's PETER GRIMES and Dionne Warwick's SAN JOSE. Talk about musical elements as a way of organizing sound. Remind students that each sense has its own particular vocabulary. When they explored an object through their sense of touch, they described the object in terms of texture, weight, size, shape, and temperature. Now explore equivalent categories for sound. Loudness, softness, rhythm, melody, harmony, dissonance, rest and mood. Discuss the music just played using a "sound" vocabulary.

Divide the class into several groups of four or five. Tell students they are going to create a short musical composition about a minute long. They can only use objects in the room: chairs, desks, wastepaper baskets, notebooks, and assorted junk. The composition must have form - a beginning, a middle an end. Inform students that each composition will be recorded and that their pieces will be replayed to them to listen and respond to in some way.

> "Get your instruments. You can play more than one instrument in a composition. Decide as a group which sounds come first, second and last. What mood or feeling are you trying to create for the listener? Does your music have variety in sound? Does it have interesting repetitions? Is the music building toward a climax? How will it end? Rehearse your composition several times. Work together. Develop cues or signals for telling when your part begins and another ends. Decide when your music will have a single voice, and when it will have a blending of several sounds. How will they blend? Will they shock and grate, or will they harmonize and complement each other?

It will take 20-25 minutes for students to develop a significant musical composition. When groups are ready, record each composition.

SUGGESTED BREAKING POINT FOR LESSON

Replay each work for the entire class. As you replay a composition ask students to record on paper all the thoughts that occur to them.

> "Stay loose. Let your mind wander into the music. Let the music tell you things. What does it remind you of? What's it like? Write several sentences starting 'It's...' "

In stage one, get as many metaphors down as you can. Do not stress technique. Ask students to read their metaphors on the same piece of music out loud. Write on the board particularly interesting or inventive examples.

Now play two of the compositions a second time. Ask them to rethink their statements. As students listen this time, they should be aware that they are creating metaphors, and that metaphors are only as useful as they are concrete and specific. A metaphor gives you a handle on something that's strange or difficult to explain. You explain the extraordinary by seeing its relationship with things you understand. Remind them of the description of the snake's sound. Encourage them to use musical vocabulary -- loudness, time, rest, harmony, dissonance.

C 12-5

This is a tough assignment — take your time. Let them see the process evolving. Summarize the lesson by saying:

> "In today's lesson you explored how sounds are made, what gives meaning to sounds, how to create a musical composition and how to describe sounds.

HOMEWORK:

> "Listen to a sound in your house. Try to describe it to someone who has never heard that sound."

## LESSON #14

## A DOG'S LIFE

PROCESS OBJECTIVE:

SENSING through focusing.
TRANSFORMING through analysis and symbolization.

EXPLANATION:

This lesson introduces the SENSING process of focusing. Students constantly shift their attention from the large overview of the poem to the small details of the parts. But the major process is analysis through symbolization.

CONTENT VEHICLE:

Poetry is seen as a highly compressed form of symbolization. Symbols are arranged to form an intricate pattern of associations. Poetic devices such as simile, metaphor, personification, rhythm, rhyme scheme, puns and irony are discussed as vehicles for creating a poem.

Emphasis is given to point of view as a poet's way of controlling the focus of the poem. Other media such as chalk drawing and improvisation further emphasize the way point of view controls WHAT, WHY and HOW analysis of Ferlinghetti's THE DOG and Reid's CURIOSITY. The teacher should remind students that these questions were asked by the poet originally as he was going through the Trumpet process in creating the poem. And that we must re-create that process if we are to appreciate the poem.

MATERIALS:

Bogus paper

Colored chalk

Ferlinghetti's THE DOG

Reid's CURIOSITY

CLASS ACTIVITY:

> "In the last lesson we tried to develop our ability to listen to sound as well as our ability to create sound. We saw that music is really the careful organization of noise. Of course, some objects can produce more varied sounds than others: a kettle drum is more responsive and sensitive than an ash-can. We also learned that sound can be communicated through symbols such as similes, metaphors and other figures of speech. Today's lesson focuses on HOW to read a poem."

Distribute copies of THE DOG by Lawrence Ferlinghetti and CURIOSITY by Alastair Reid. Read THE DOG aloud to the class. It's important that the teacher create a loose, improvisational atmosphere while reading the poem. It should sound like a jazz jam session — free-wheeling, expansive and inventive. Take some chances with dynamics — surprises in loudness and softness. Certainly the lines beginning "a real live barking democratic dog.." should build to a bold crescendo by the end of the poem — belt it out. The general delivery should be conversational. It should move at moderate tempo. Keep pace with the dog as he "trots freely down the street."

Before the second reading, ask a few students to develop a background accompaniment for the poem. This can be accomplished by using bongo drums or some improvised percussion instrument. Ask these students to sense the rhythm of the poem and to embrace that flow of the experience.

> "The symbols in the poems we will read are carefully controlled to give us maximum meaning. Each word is necessary to develop a total effect. You will have to listen closely to the sound of each poem. The dominant tempo should be light and jazzy."

Discuss with students ways to get inside a poem. Suggest that one way to understand a poem is to do a WHAT, WHY and HOW analysis. Ask students to read the poem silently, then record all events that happened. Record WHAT the dog does, not what he thinks or feels.

Now ask students to list all the motivational intentions or values in the poem. This will be a WHY analysis. For example, WHY does the dog see things differently than man? WHY would the dog prefer to eat a tender cow than a tough policeman? WHY isn't the dog afraid of Congressman Doyle? WHY is the dog a real realist? WHY does the poet imply a contrast between the dog's ability to face reality and man's? WHY can't a dog tell lies? Discuss the dog's values.

Finally the students will make a list of the HOW's of this poem. HOW will you describe the structure and technical aspects of the poem? For example: HOW would you divide this poem into key parts or stanzas? Is there a refrain or chorus in this poem? HOW does the poet create a world from a dog's point of view? HOW are the following literary devices used in the poem: puns, irony, personification?

At this point, it might be useful to discuss this poem in relation to the Trumpet theory. At what stage is the dog living? The dog seems to live primarily in his senses. He is reactive rather than responsive.

When students have read and discussed the poem thoroughly, they probably would enjoy creating an improvisation based on the poem. Let them create the dog's world and sense it from the dog's perspective or point of view. Ask students to show the difference between the dog's reaction to Coit's Tower and Congressman Doyle.

> "We've been working with a poem that glorifies the dog's life. But in Alastair Reid's poem, CURIOSITY, it's the cat who's the top dog while the dog does indeed live a dog's life."

Students read poem aloud several times. They make WHAT, WHY, and HOW analysis. Notice that in this poem there are comparatively few events. The poet seems more interested in the WHY's of things than the WHAT's. How does a WHY emphasis make it a significantly different poem from THE DOG. Discuss the poem as a way of seeing different points of view. Why is the cat considered the one who leads the full life? Why is the dog an arch conservative? Discuss the use of irony in the poem.

Analyze the theme of the poem. Why do you have to lose yourself in order to find yourself? Does a man die many times in a lifetime? Why does a willingness to die many times often indicate a zest or love of life? What kind of life do you live – a dog's or cat's life?

Discuss the rhyme scheme in the poem. Notice that there is no rhyme scheme until the poet discusses the dog's life. How does Ferlinghetti use rhyme? Why would a tight rhyme scheme be inappropriate for THE DOG?

Distribute bogus paper and colored chalk to students. Ask them to create through the medium of colored chalk a picture of the cat's world and the dog's world as seen from Alastair Reid's point of view in his poem called CURIOSITY.

> "Use color and lines to show us two different worlds. Which colors and lines show us that the cat is curious and daring? Which colors and lines show us the doggy life of the dog? Create realistic scenes or show us your impressions through abstract lines and splashes of color."

PLEATS:

Create drawing of Ferlinghetti's world as seen in THE DOG. Ask students to invent a dialogue in which Ferlinghetti's dog meets Reid's dog. What do they share in common? Why are they incompatible? Now imagine Reid's cat joins the scene. What happens? Do the dogs gang up on the cat? Does the cat take over? Why?

DOG*

By Lawrence Ferlinghetti

("Dog" is one of a group of poems that were "conceived specifically for jazz accompaniment and as such should be considered as spontaneously spoken oral messages rather than as poems written for the printed page. As a result of continued experimental reading with jazz, they are still in a state of change.")

The dog trots freely in the street
and sees reality
and the things he sees
are bigger than himself
and the things he sees
are his reality
Drunks in doorways
Moons on trees
The dog trots freely thru the street

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*From A CONEY ISLAND OF THE MIND, by Lawrence Ferlinghetti. New York: New Directions, 1955. Reprinted by permission.

DOG (Continued)

and the things he sees
are smaller than himself
Fish on newsprint
Ants in holes
Chickens in Chinatown windows
their heads a block away
The dog trots freely in the street
past puddles and babies
cats and cigars
poolrooms and policemen
He doesn't hate cops
He merely has no use for them
and he goes past them
and past the dead cows hung up whole
in front of the San Francisco Meat Market
He would rather eat a tender cow
than a tough policeman
though either might do
And he goes past the Romeo Ravioli Factory
and past Coit's Tower
and past Congressman Doyle
He's afraid of Coit's Tower
but he's not afraid of Congressman Doyle
although what he hears is very discouraging
very depressing
very absurd
to a sad young dog like himself
But he has his own free world to live in
His own fleas to eat
He will not be muzzled
Congressman Doyle is just another
fire hydrant
to him
The dog trots freely in the street
and has his own dog's life to live
and to think about
and to reflect upon
touching and tasting and testing everything
investigating everything
without benefit of perjury
a real realist
with a real tale to tell
and a real tail to tell it with

## DOG (Continued)

a real live
barking
democratic dog
engaged in real
free enterprise
with something to say
and how to see it
and how to hear it
with his head cocked sideways
at street corners
as if he is just about to have
his picture taken
for Victor Records
listening for
His Master's Voice
and looking
like a living question mark
into the
great gramophone
of puzzling existence
with its wondrous hollow horn
which always seems
just about to sprout forth
some Victorious answer
to everything

## CURIOSITY*

By Alastair Reid

Curiosity
may have killed the cat; more likely
the cat was just unlucky; or else curious
to see what death was like, having no cause
to go on licking paws, or fathering
litter on litter of kittens, predictably.

## CURIOSITY (Continued)

Nevertheless, to be curious
is dangerous enough. To distrust
what is always said, what seems,
to ask odd questions, interfere in dreams
leave home, smell rats, have hunches
does not endear him to those doggy circles
where well-smelt baskets, suitable wives, good lunches
are the order of things, and where prevails
much wagging of incurious heads and tails.

Face it. Curiosity
will not cause him to die –
only lack of it will.

Never to want to see
the other side of the hill,
or that improbable country
where living is an idyll
(although a probable hell)
would kill us all.
Only the curious
have, if they live, a tale
worth telling at all.

Dogs say he loves too much, is irresponsible,
is changeable, marries too many wives,
deserts his children, chills all dinner tables
with tales of his nine lives.
Well, he is lucky. Let him be
nine-lived and contradictory,
curious enough to change, prepared to pay
the cat price, which is to die
and die again and again
each time with no less pain.
A cat minority of one
is all that can be counted on
to tell the truth. And what he has to tell
on each return from hell

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*From PASSWORDS, PLACES, POEMS, AND PREOCCUPATIONS.
Boston: Little, Brown and Co., 1963.

CURIOSITY (Continued)

is this: that dying is what the living do,
that dying is what the loving do,
and that dead dogs are those who do not know
that hell is where, to live, they have to go.

## LESSON #15

## RATS

### PROCESS OBJECTIVE:

SENSING through perceiving.

TRANSFORMING through ritualization.

### EXPLANATION:

Lesson 15 concludes the Animal Unit. It introduces the students to the process of ritualization. Rituals are seen as societal constructs designed to make sense out of the absurd such as death and violence. Ritual also provides a way of TRANSFORMING the inexplicable into a form that is manageable. It's a way of achieving CONTROL over forces that seem to control or manipulate us. Religion often constructs rituals which try to give meaning to man's most puzzling questions: What's the nature of Man? What's a meaningful relationship between a man and a woman? How was this planet created? How can I control my environment? The answers to these questions take the form of rituals such as marriage, funerals, social greetings, initiation rites, prayers to the sun and the moon.

### CONTENT VEHICLE:

Students will study the nature of ritualization by comparing the difference between instincts and rituals. They will analyze several human rituals to sense the pattern and form of the ritual and they will learn to discover the meaning and value in these forms. Students will hear those excerpts from Konrad Lorenz' KING SOLOMON'S RING, which describe animal ritualization and will gain experience in understanding animal and human rituals through improvisations.

### PREPARATION:

Read in KING SOLOMON'S RING, Chapters 4 and 12; also in ON AGGRESSION by Lorenz, the chapter on Rats.

MATERIALS:

Konrad Lorenz, KING SOLOMON'S RING (See previous lesson)

Konrad Lorenz, ON AGGRESSION, Harcourt, Brace and World N.Y. 1966

THE JUNGLE, available from Churchill Films, 662 N. Robertson Blvd., Los Angeles, California, 90069

CLASS ACTIVITY:

"Write one sentence in your notebook explaining what you think instincts are and one sentence explaining what instincts are operating in human beings."

Discuss with students the concept that instincts seem to be involuntary reactions to a situation and frequently are related to drives such as sex, hunger, shelter, and survival. Explain that instincts, because they seem to be uncontrollable, frequently generate the need for ritual. Students should see that rituals are culturally developed and not inherent in the nature of man. A key factor in ritual is that the pattern of action is right and unchanging.

Make the point that animals also feel the need for rituals. Ask the students to list on the blackboard as many different types of animal and human rituals as they can think of – mating and marital rituals, religious and educational rituals, trials, and other rituals dealing with aggression.

Have students enact, through improvisation, several simple human rituals – good morning rituals with acquaintances, teacher-student rituals, i.e., "Good morning, class," "Good morning, Miss Green," "Pass your homework to the desks located near the windows. Jimmy, collect the papers, Nancy take the roll. Now I will read the morning messages...etc."

Students might also enact family rituals: father sits at head of table and serves food to the family, morning cleanup, family meetings, before going to bed rituals, dating rituals, marriage ritual. Construct scenes which emphasize a sharp delineation of pattern and form in both speech and action. For example:

> Marriage — "We are gathered together to join.."
>
> Death — "Dust thou art and to dust thou wilt return.."
>
> Trial — "Hear ye, hear ye, the court's in session..."

Show the class the film called THE JUNGLE and analyze the function of rituals in gang society; roles such as runner and warlord. Discuss gang initiation rites and forms of punishment.

SUGGESTED BREAKING POINT FOR LESSON

Shift the discussion to a general discussion of the way man controls his destructively aggressive instincts through ritual — i.e., sports like football, boxing, wrestling; plays and films which release a man's need to destroy through a vicarious experience. Identify governmental agencies i.e., courts and the UN, as ritualized ways for solving conflicts. Frequently debate takes the place of violence.

> "Many fierce animals such as wolves and lions have learned to control their destructive impulses through rituals. As a matter of fact, man, rats and doves are some of the few animals that destroy animals within their own species. Most animals only kill animals outside their species."

Construct an improvisation in which students re-create the scene where rat socialization breaks down into destructive violence. This improvisation is based on an incident described in Lorenz' book ON AGGRESSION in the chapter entitled "Rats." Describe the outline of this scene.

> "A rat is removed from the pack. He is placed in a sterile cage by a scientist. Two weeks later he is returned to his former home. No one recognizes him; he has lost his pack smell. Now he is seen as a foreigner, an enemy. This stranger must be eliminated."

Side Coaching:

See the world from the rat's point of view. Re-shape your face to conform with the rat's face. Sense the world through your nose. See others as slightly blurred. Only your sense of touch, taste, and most important, your sense of smell can help you. Remember, rats are social animals. Build relationships. Find a rat that can help you get what you need. Experience the rat's comfort when he is accepted as a natural member of the pack; his adjustment to isolation in a scientist's cage; his confusion and despair when he returns to the pack.

NOTE:

This is a powerful exercise in which socialization and ritualization collapse into violence. When the rat loses the pack smell, he is no longer a rat, but an enemy — something to be feared, something less than a rat. It is important that students really concentrate on really being rats. It is equally important that the point at which the foreign rat is to be killed, is carefully planned. Plan the cue when one rat will kill the other. Make it clear that they are to create the *illusion* of violence; do not permit students to take advantage of each other. Impress upon the students that this improvisation teaches that when instinct takes over, we, as well as the rats, are victims of our feelings. It is legitimate to have and express angry feelings, but it's forbidden to act out those feelings in violent behavior. However, sometimes we use rituals to disguise real violence.

> "The rat improvisation describes the failure and collapse of ritual as a socializing force. In THE LOTTERY, ritual is used as a way of concealing murder. But ritual can be a way of inhibiting and preventing violence. Remember that football games, boxing and wrestling are ways of defeating opponents without killing them. We know who is stronger without destroying our opponent. We may feel like killing our opponent, but we do not follow through with a killing action. We *act as if* we are going to destroy our opponent. We substitute the number of points made for the death of the enemy. Many animals, especially fierce animals, such as lions and wolves, have learned to ritualize life and death struggles. The wolf can make it quite clear that he is the strongest without destroying his fellow wolves. He ritualizes combat; he does not shed blood."

Read pages 186-189 from KING SOLOMON'S RING to class. If class seems willing, construct an improvisation using the wolf rituals. Review the sequence of events.

> "An older wolf and a rather weak, younger one are engaged in a contest for power. They circle, furiously snarling and snapping at each other. At one point it becomes clear that the older wolf has outmaneuvered the younger one and the younger wolf humbly submits his jugular vein to his antagonist's mouth. The older wolf comes within an inch of clamping down on his opponent's neck, but he does not bite. It is clear who is the victor."

Discuss with the class the values inherent in the wolf ritualization. What does the loser lose? What does the winner gain? Discuss power plays and how competition tends to push behavior toward extreme aggression. See ritual as a face-saving device that allows the defeated to survive. Explore situations in the student's experience in which competition led to violence. See if they can find alternatives to violence through ritualization. Students can present their solutions to the whole class, but ask small groups to come up with their ritualized alternatives to violence.

HOMEWORK:

Record accounts of family or community rituals that tend to de-escalate violent behavior. Think of face-saving devices that allow you to give in without being hurt, physically or psychologically.

NOTE:

Be sure students see ritual as a cultural form of handling human interaction. Rituals are a pattern, a form, that contains a stabilizing value for existence. Students should be aware that rituals can both sanction and prevent violence. Emphasize that ritual is a play, a game that allows us to act as if something were true. The last idea provides a transition into the games unit.

This is a long lesson. It may be taught in several parts or you can be more selective and limit the varieties of experience that you will deal with.

## LESSON #16

## SCAVENGER HUNT

PROCESS OBJECTIVE:

TRANSFORMING through simulation.

EXPLANATION:

Simulation uses gaming symbolically. The game stands for reality. We play the game to find out more about reality.

CONTENT VEHICLE:

In this lesson the students use a scavenger hunt to search out various symbols. They are informed before the game that this game functions on two levels: (1) they must solve a task — i.e., win points and (2) they must be aware of group interaction. The hunt is a simulation of how groups and individuals in this class organize themselves to do business. Students should achieve heightened awareness of HOW they function as an individual and as a team member in this class. Emphasis should be placed on those behaviors which impede or obstruct the carrying out of a task or the learning of information. The teacher may take this opportunity to discuss how feeling of self influences behavior in a group. This lesson should make students aware of how their concerns for POWER, SELF-IDENTITY, and RELATIONSHIP determine their success and failure in class as well as in other environments.

Note:

This is a tough lesson. The hunt should be enjoyable, but the group process analysis may drag or be painful. Try to maximize interaction. Students must be aware that as participants they are as much the content of this course as any book, or film, or experience.

PREPARATION:

Teacher may wish to refer to Sheat's and Benne's description of Task Roles and Group Building and Maintenance Roles. See pages 99-103.

MATERIALS:

Variety of provocative junk for scavenger hunt.

Copies of the list of items to be collected.

CLASS ACTIVITY:

Divide class into three or four groups of six to eight students.

> "This class concludes our work in identifying, creating and transforming symbols. We're going to go on a scavenger hunt for various symbols that you will find in this classroom. (When conditions permit greater freedom, use other rooms, hallways, etc.) Your goal is to collect ten items that most appropriately represent the suggestions given you on the sheet of instructions. After you've collected all the ten items, work within your group on HOW you will present each item to the teacher. In cases where the item isn't obviously a symbol you may have to use the item in a way which makes it become a symbol. Your entries will be judged for appropriateness, clarity, and originality. In addition to finding ten symbols, you should also be aware of HOW the group is working, to do the job.
>
> "Ask yourself these questions: How did we get organized to go on the hunt? Who assumed a leadership role? Who supported the leader? Who was a loner? Who was bored? Who tried to get his own way at any cost? Who asked for information? Who tried to pull things together?
>
> "When the game is concluded, we will discuss the process your group went through to make its decisions. Remember, each group must agree unanimously on each symbol. You can't submit two items for the same symbol. Be sure you believe the item represents the symbol. Listen carefully to these instructions:
>
> (1) Your first group task is to organize as a group for the scavenger hunt. Your group will collect as many of the items as is possible in the time given.

(2) You will have 25 minutes in which to organize and collect items.

(3) Your group will receive one point for each item collected and accepted by the teacher.

(4) Any group or part of a group not back in its place after twenty-five minutes will forfeit half its points.

(5) The teacher will not answer questions.

ITEMS TO BE COLLECTED

(1) A tension reliever

(2) A tension producer

(3) A symbol of authority

(4) A symbol of rebellion

(5) A symbol of something more spiritual than not

(6) A symbol of your group

(7) Something representative of a conflict, or contradiction of feelings

(8) Something of love

(9) Something of hate

(10) A symbol of an unhappy school

Teacher asks each group to present its items to the other groups. Teacher evaluates each symbol. Be sure the item is appropriate and clearly represents the suggested symbol. The group receiving the highest number of points is the winner.

> "Remember we said this game was played for two reasons. One to give you another chance at finding or inventing symbols, and two, to give a group experience in which you could observe HOW your group organized itself to do a task. Let's form a large circle but let each group sit together. Will each group report to us WHAT it observed?"

Review questions that clarify group interaction. When each group has finished reporting ask the class to think if they noticed any similarities between the way individuals responded in the scavenger hunt groups and the way they function as an entire class. Did the class leaders take over the smaller groups, or did new leaders emerge? What kinds of behavior help get a job done? What kinds of behavior hinder getting a job done? Does the way you respond reflect the way you respond at home, on the beach, in the school yard? How do place, people and task influence the WAY in which you respond? You've noticed in this class that some people seem to be 'with it' others seem to be 'out of it.' Why do you feel that way?

Encourage kids to explore their concerns about leadership, power, articulateness, the ability to relate, to make connections.

> "Do you feel better when your contribution is accepted? How do you feel when you give an incorrect answer? What gives you the courage to try again? Under what conditions won't you try again? What kinds of people really scare you or turn you off? Be descriptive. Say what they do or say. What kinds of people turn you off? Be descriptive. Say what they do or say. What kinds of people turn you on or make you want to know more about them? Again don't evaluate; describe their behavior."

This discussion could center on the way this particular class is organized to do business together. Be sure students are aware of the forces that shape their interaction. The reason for this discussion is to show how group pressure frequently determines whether something is achieved or learned.

> "Each of us has a stake in our group because each of us is dependent on and influenced by the reactions of our classmates. To a certain extent whether you succeed or fail, whether you are involved or bored, depends on how you relate to the rest of the group. Are you satisfied with the role that you play in the class? Do you want to relate differently? If so, what will you do?
>
> "Let's divide into groups of four to discuss the way each of us functions in this class. Talk about the similarity or difference between your behavior here and at another place. How would you go about changing relationship to others in this class?

> Suppose you were a follower, how could you become a leader? Get help from your group. Rehearse your new role. What sorts of things will you do or say? How will they look or sound? Avoid clichés. Really try to think constructively about how to change your behavior."

Teacher can refer to Task Role sheets to supplement the discussion.

PLEAT:

Each group tries to use five symbols in an improvisation in which they weave together a unified story. (Beginning, middle, end) Let the symbol show us what it stands for — don't tell us.

## ROLES OF GROUP MEMBERS

Kenneth Benne and Paul Sheats have presented three broad classifications of members' roles in groups which are further broken down to describe the specific role or roles of the individuals. These broad and specific classifications are:

I. Group task roles are related to the task and facilitate and coordinate group effort in problem solving.

   (1) An initiator contributor suggests or proposes new ideas or changed ways of dealing with group problem or goal.

   (2) An information seeker asks for clarification of suggestions.

   (3) An opinion seeker asks for clarification of pertinent values.

   (4) An information giver offers authoritative facts or generalizations or relates his own experiences.

   (5) An opinion giver relates his beliefs or opinions to the group.

   (6) An elaborator spells out suggestions.

   (7) A coordinator shows or clarifies the relationships among ideas or suggestions.

   (8) An orienter defines the position of the group with respect to its goals.

(9) An evaluator-critic relates the accomplishment of the group functioning in relation to the task.

(10) An energizer prods the group to action or decision.

(11) A procedural technician expedites the group's movement by doing things for the group.

(12) A recorder makes a record of group decisions.

II. Group building and maintenance roles are related to the functioning of the group as a group.

(1) An encourager praises, agrees with, and accepts the contribution of the others.

(2) A harmonizer mediates differences and attempts to relieve tension and disagreement.

(3) A compromiser operates from within a conflict in which his idea is involved.

(4) A gate-keeper and expediter attempts to keep communication channels open by encouraging or facilitating participation of others.

(5) A standard setter presents standards for the group to try to achieve.

(6) A group observer and commentator keeps records of group processes and feeds data back to the group with his interpretations.

(7) A follower goes along with the movement of the group.

III. Individual roles are developed for the satisfaction of individual needs.

(1) An aggressor may deflate the status of others; disapprove of values, acts, feelings of others; take the credit of others.

(2) A blocker tends to be negativistic and resistant beyond reason.

(3) A recognition seeker tries to call attention to himself.

(4) A self confessor uses the group as an audience to hear his personal feelings.

(5) A playboy displays his lack of involvement in the group.

(6) A dominator tries to assert authority or superiority in manipulating the group

(7) A help seeker tries to gain sympathy from the group.

(8) A special interest pleader speaks for the cause which best meets his individual needs.*

*Adapted from Benne, Kenneth, and Paul Sheats, "Functional Roles of Group Members" JOURNAL OF SOCIAL ISSUES, IV, No. 2, 1948, pages 41-49

## TASK ROLES

Categories describing the types of member behavior which are required for accomplishing the task or work of the group.

| Usually helpful | Usually destructive |
|---|---|
| (1) Initiating: Proposing tasks or goals; defining a group problem; suggesting a procedure or ideas for solving a problem | (1) Waits for others to initiate; withholds ideas or suggestions |
| (2) Seeking information: Requesting facts; seeking relevant information about a group problem or concern; aware of a need for information | (2) Unaware of need for facts; or what is relevant to the problem or task at hand. |
| (3) Giving information: Offers facts; provides relevant facts about a group concern | (3) Avoids facts; prefers to state personal opinions or prejudices |

| | |
|---|---|
| (4) Seeking opinions: Asks for expression of feeling; requests statements of estimate, expressions of value; seeks for suggestions and ideas | (4) Does not ask what others wish or think; considers others' opinion irrelevant |
| (5) Giving opinion: States his belief about a matter before the group; gives suggestions and ideas | (5) States own opinion whether relevant or not; withholds opinions or ideas when needed by the group |
| (6) Clarifying: Interprets ideas or suggestions; clears up confusions; defines needed terms; indicates alternatives and issues which are before the group | (6) Unaware of, or irritated by confusions or ambiguities; ignores confusion of others |
| (7) Elaborating: Gives examples; develops meanings; makes generalizations; indicates how a proposal might work out, if adopted | (7) Inconsiderate of those who don't understand; refuses to explain, show new meaning |
| (8) Summarizing: Pulls together related ideas; restates suggestions after group has discussed them; offers decision or conclusion for the group to accept or reject | (8) Moves ahead without checking for relationship or integration of ideas; lets people make their own integrations or relationships |

*Adapted from Benne, Kenneth D., and Sheats, Paul, "Functional Roles of Group Members", JOURNAL OF SOCIAL ISSUES, IV, No. 2, 1948, pages 41-49.

## GROUP BUILDING AND MAINTENANCE ROLES

Categories describing the types of member behavior for building and maintaining the group as a working unit.

| Usually helpful | Usually destructive |
|---|---|
| (1) Encouraging: being friendly, warm and responsive to others; accepting others and their contributions | (1) Being cold, unresponsive; unfriendly; rejecting others' contributions; ignoring them |

| | |
|---|---|
| (2) Expressing feelings: Expressing feelings present in the group; calling attention of the group to its reactions to ideas and suggestions; expressing his own feelings or reaction in the group | (2) Ignores reactions of the group as a whole, refuses to express his own feelings when needed by the group |
| (3) Harmonizing: Attempts to reconcile disagreements; reduces tension thru joking, relaxing comments; gets people to explore their differences | (3) Irritates or needles others; encourages disagreement for its own sake; uses emotion-laden words |
| (4) Compromising: When his own idea or status is involved in a conflict, offers compromise, yields status, admits error; disciplines self to maintain group cohesion | (4) Becomes defensive, haughty; withdraws or walks out; demands subservience, submission from others |
| (5) Facilitating communication: Attempts to keep communication channels open; facilitates participation of others; suggests procedures for discussing group problems | (5) Ignores mis-communications; fails to listen to others; ignores group needs which are expressed |
| (6) Setting standards or goals: Expresses standards or goals for group to achieve; helps group become aware of direction and progress | (6) Goes own way; irrelevant; ignores group standards, goals and direction |
| (7) Testing agreement: Asks for opinions to find out if group is nearing a decision; sends up trial balloon to see how near agreement group is; rewards progress | (7) Attends to own needs; doesn't note group condition or direction; complains about slow progress |
| (8) Following: Goes along with movement of group; accepts ideas of others; listens to and serves as interested audience for others in group | (8) Participates from own ideas but doesn't actively listen to others; looks for loopholes in ideas; carping |

# LESSON #17

## GRAFFITI
## OR
## HANDWRITING ON THE WALL

PROCESS OBJECTIVE:

TRANSFORMING through simulation.

EXPLANATION:

Show how the processes are related to the Trumpet; i.e., process generates concerns and concerns generate a need for process.

CONTENT VEHICLE:

Deliberate attempts to use simulation technique to get hold of student concerns. Students focus on scribbles on their desks and search for the message the author intended. Conventions for conveying meaning are explored and methods for breaking conventions are examined and experienced. The classroom is the vehicle in this lesson. The chair arrangement is reorganized many times to give perspective on how environment creates concerns and necessitates relationship and action. Hopefully students will see that consciousness of their feelings and actions develops more constructive and flexible attitudes toward self and others.

MATERIALS:

Chairs

PREPARATION:

Keep cool; this will be a noisy and chaotic lesson.

CLASS ACTIVITY:

"Look at your desk tops. What's written on your chairs? What have other students tried to communicate with you through the words, pictures, letters on your chairs?"

Teacher records all the items students offer. If students offer dirty words, use discretion in writing them on the board. Scan the list of items. Ask students to suggest a few general categories for the items. Possible categories might include SEX, RELATIONSHIP, SELF-IDENTITY and POWER. Regroup list under these categories. Suggest that these chair scribbles are codes for the concerns that many kids have.

Inform the class that they will experiment with a variety of seating arrangements to find out how our relationship to space generates concerns.

> "Move your chairs into two long neat rows six feet apart facing each other; make a close circle: several rows of six or eight facing the front; a horseshoe or U-shape; random placement; very close together; far apart; two rows facing walls; two rows facing away from each other.
>
> "What kind of relationship was expressed in each pattern? List the patterns in your notebook and record the feelings about the relationship expressed in each pattern. Will the same relationship to a pattern exist for each person in the class? Why not?
>
> "Make a separate list and taxonomize; compare and contrast the concerns revealed on the desks with those exposed through the chair patterns.
>
> "Why do people have these feelings? Where do they come from?"

Take one example from each concern and play with it. Propose to class the information processing notion — that a concern develops out of our dependence on others for confirmation of ourselves. See what other explanations the kids come up with.

SUGGESTED BREAKING POINT FOR LESSON

Expand discussion through improvisation. For example, two people sitting close together talk about a subject that really concerns them — war, religion, parents, love — As the dialogue continues they periodically move their chairs further apart. Check out with the rest of the class and the actors: Did the tone of the voice change? Choice of words? Did the distance create a need for a different relationship? You might want to compare that experience with a similar situation, only moving the chairs closer and closer together.

Invent a situation in which two students are interested in the same girl (boy). One student writes his name and the girl's in very small letters. The other writes his name and the girl's in big letters. The boys know each other and argue about it. How does the way they write their names on the desk influence the way they react to each other? Does the way you think about yourself, the pictures you have about yourself, determine the way you relate to others? Does the way others confirm your self-image reinforce your need to act in accord with that image?

> "How do we handle our concerns? Who is in control? Do your feelings run you? How do you get control and not feel boxed in? If you know WHAT is happening and WHY it is happening doesn't that give you a sense of control? Let's see how that can work. Then let's see how your feeling about this class can show by the way you sit in that chair. Show everyone just how you feel. Be sure to work off your own feeling."

What can be done to change the concerns of a few students vis-à-vis RELATIONSHIP, SELF-IDENTITY, POWER? If you think of yourself as inferior, small, nobody — how do you change that? What's your plan? If you use your strength to push others around — and you want to be strong, but not be a bully — what do you do? What's your plan? If you are afraid of meeting strangers and you want to be more friendly and open with new experiences — how do you do that? What's your plan?

SUGGESTED BREAKING POINT FOR LESSON

Divide into dyads or quartets; each student presents a concern — RELATIONSHIP, POWER, SELF-IDENTITY — and asks for help in working out a plan of action.

> "Notice that your picture of yourself, this class, school, your home, determines your reaction to those situations. Notice also that the way we feel about space and the way they organize it determines how each of us acts in it. Suppose you break all the school conventions about what you cannot do. Imagine a situation in which you throw chairs or riot in the school. What does school become? How does that make you feel about school? Look again at your chair: what can a chair do for you other than support your body? (Reaching heights, protect yourself, games, boat, bed, keep the door from being opened.) What different shapes and angles can you make out of a chair? Different positions — chair resting on side, on back, tipped over.

C 17-4

Divide the class into three teams — seven on each. Assign each team to construct an interesting, stable and varied structure with chairs and desks. Think in terms of architectural design — angles, curves, levels; must be stable — we will move through it when it is done — think in terms of a maze — many ways to move through it.

When each team has completed its structure, the class examines each construction carefully. Think in terms of the city, the slums, City Hall, etc.

> "Close your eyes — when you open them let us know the first thought that pops into your head — what does it seem like, how does it make you feel (some responses were boxing ring, car graveyard, pile-up on the expressway, etc.)
>
> "Take turns moving through the different structures. Know how you feel about the structure; let your feeling influence how you move through it.
>
> "Everyone find a spot in or on the structure, and blend with it. Now become a noticeable part of it — find a way to relate to the person closest to you.
>
> "Create a moving structure that grows out of the shape of the construction. Your structure is probably very harsh and angular, see if your movement can change the structure into something delicate, fluid. Like a gentle rain falling."

Now return to a discussion showing how concerns and processes are related. Show how we are what we make ourselves and that our environment is what we say it is. If we feel a certain way about a person, thing or event we often relate in accord with that feeling. But see also that a concern or a feeling is only a concern or feeling. We don't necessarily have to continue along the same patterns of acting or relating. We can break the pattern and develop a different feeling and concern. The Trumpet theory attempts to describe how we are shaped by our concern and how we can change our attitudes to create different behaviors and relationships.

## LESSON #18

## RITUAL-GAMES

PROCESS OBJECTIVE:

TRANSFORMING through ritualization.

EXPLANATION:

This lesson moves from the previous one which used simulation to explore the relationship of concerns to processes, to ritual, or a formalized technique which helps to make that connection. Concerns are specific, personal, informal, but they are often expressed in formal patterns, or rituals. An understanding of how these rituals work, what makes them useful, and what makes them hurtful, allows a person to negotiate with his own concerns by stepping outside them, finding the pattern with which he expresses them, trying out a new pattern and then finding a personal space between the two.

MATERIALS:

AUTOBIOGRAPHY OF MALCOLM X, Grove Press., New York, N.Y. 1966

PREPARATION:

Read AUTOBIOGRAPHY OF MALCOLM X, Chapters six and seven.

CLASS ACTIVITY:

"Yesterday we used chairs as a way of finding out what our own concerns were, and how changing the environment around us allows us to use our conscious understanding of our concerns to find new ways of relating to each other. Today we will be looking at another way our concerns get expressed, and another process for handling them. All of us are used to playing games. We did it when we were little kids, now we watch baseball for hours or we make up little games to play with each other. Let's start with each of you making a list of all the games you can remember playing as a kid."

Put the list on the board. Get as many as you can. If any comes up that you don't know, get the student to explain it. Be sure that everyone has enough specific information about how the game works to be able to classify it later.

"Check your notebooks for the categories into which we placed the comments we found that students wrote on their desks, and the way moving the chairs expressed relationships. Do the games fall into the same categories? (RELATIONSHIP, SELF-IDENTITY, POWER, SEX, AGGRESSION, OTHER?)

"(e.g. Football – POWER, Kissing games – RELATIONSHIP, Skill games, like pitching pennies, where there is a best and a worst player – SELF-IDENTITY.)

"Just as these games provide a way for kids to explore their own concerns, so both kids and adults devise informal games in which the rules are not as explicit, but where the basic concept of a game (rules agreed upon by both) are used to allow people to communicate with each other more fully. These rituals may be very formal (marriage – relationship, sex) or informal (the ritual of a date – relationship, sex.)"

Get students familiar with the idea of what a ritual is, and then get them to add as many as possible to the lists on the board for each category of concerns. See if they can be divided into formal and informal, and draw a comparison with the formal structuring of the chairs yesterday (in rows, circles, etc.) and the informal structures. Then have the kids pick a few of the informal rituals – dating, a fight, an encounter with a teacher – and improvise it, first with one concern being dominant, and then another. How does the dating ritual get changed if the concern of both participants in the ritual is SEX, RELATIONSHIP, POWER, over the other, or proving self-worth or self-identity. (Keep the limits of the improvisation narrow, or this will get very complicated and messy. Focus for instance on the first two minutes when the boy and girl meet.)

Games or rituals depend for their usefulness upon both players understanding the rules, but what happens if only one player knows the rules, if he is playing by a hidden agenda which the other person does not understand? Get the kids to talk about what would happen if the concerns, or intents, behind the ritual were different for the two people involved. Suppose, for instance, the boy's concern was for power or dominance, and the girl's for proof of herself, or her worth. What would happen to the ritual then? Have the students talk about it first, and then either write a short scene (individually or in groups) or improvise (individually or in groups).

Students ought to come out of this experience realizing that rituals can be used to further human relationships, or destroy them, depending on how clear and explicit both parties are about the rules and their agreement upon them. The game becomes destructive when it is not used to communicate the concerns, but for a payoff.

SUGGESTED BREAKING POINT FOR LESSON

The AUTOBIOGRAPHY OF MALCOLM X is full of descriptions of games which were used for payoff:

| | |
|---|---|
| page 85: | the numbers game |
| page 87: | rules for hustlers |
| page 92: | the prostitution game |
| page 94: | the speakeasy game |
| page 97: | cops and robbers |
| pages 104-107: | army |

Work through one of these examples with the students. See if they can find the formal and informal structure, the use of concerns, the way the game is manipulated so that Malcolm wins. Then look at the chapter entitled "Trapped", in which the game catches up with Malcolm. Get the students to see how the games, the con racket, which seemed a flashy cool thing to do at first, began to increase in intensity, even though Malcolm did not want it to. Notice in these three chapters how the level of intensity goes up as the stakes get higher and higher, until finally they are life itself. At what stage did Malcolm have conscious control over the game or racket he was playing? Where did he seem to lose it?

Just before he lost it, could he have done anything to make the ritual useful to him and yet not dangerous? Look at pages 215-217, when Malcolm goes back to see Archie. Is he playing a game now? What is the purpose of the game, of pretending that they don't both know what is happening? How much did a change in game playing have to do with the change in Malcolm's life?

HOMEWORK:

Ask students to make a list of all the rituals they see happening during the day. Later you may want them to divide them up between formal and informal, or according to concerns, or whether both players accept the same rules, or whether their rituals are being used to further relationships, or destroy them.

PLEATS:

Eric Berne, GAMES PEOPLE PLAY, Grove Press, N.Y. 1964

Miquon Film, THE ELEPHANT HAS SEVEN LEGS?, Annenberg School of Communications, University of Pennsylvania

FOLLOW THE LEADER, Available through WCAU-TV, Philadelphia, Pa. 19131

ARIA DA CAPO, a play by Edna St. Vincent Millay

William Golding, LORD OF THE FLIES

Frank Harris, GAMES (See Lesson #1)

## LESSON #19

## "...... AND FLOAT DOWNSTREAM"

PROCESS OBJECTIVE:

TRANSFORMING through dreaming.

EXPLANATION:

The process of dreaming is celebrated throughout literature and art because of the vast increase it provides for human possibility. Dreaming lets the imagination run free with no constraints, connecting events through their emotional tone, rather than through logic. This lesson is designed to make dreaming a legitimate activity, show how dreams can be used and provide an opportunity to share dreams so that they cease to be entirely personal, and therefore lonely experiences. When unconscious dreams are made conscious, students have a way to use them.

MATERIALS:

Leo Tolstoi and Robert Louis Stevenson, FABLES, edited by Ronald Goodman, available from The School District of Philadelphia, Office of Affective Development, Room 329, 21st Street and the Parkway, Philadelphia, Pennsylvania, 19103.

Chalk

Bogus paper

Clay

CLASS ACTIVITY:

"Remember the lesson when I asked you the question 'How are you?' We saw that if you really wanted serious answers to that question the person being asked had to check himself out. He has to do an inner space inventory. For the next few lessons we're going to focus on inner space trips. The vehicle for these trips will be our dreams. Why do we dream? What will our dreams tell us? What would the world be like if no one could dream? How would you be different if you couldn't dream?"

Note: It helps to establish openness about dreaming if scientific facts are stressed. Everyone dreams every night. And when man is not permitted to dream he shows stress or anxiety.

"What are some different types of dreams? (day dreams, nightmares, visions, prophecies, sleep dreams, children's fantasies.) Why is it difficult to talk about dreams? What sorts of dreams does our society consider appropriate for discussion? In which ways are children's fantasies treated differently from adult dreams in our society?

Discuss our cultural attitudes toward dreaming and some other cultures' attitudes toward dreams; e.g. dreams in the Bible are matters of public concern (Jacob, Joseph, Pharoah). Turn off the lights now. Ask students to close their eyes and remember some dreams they have had in the past.

"See various elements in your dream — the human characters, the animal characters, objects, the wind, rain, or fire. Remember the story. What happened first? Where did you go? See that place. Recall how you felt being there. How big or small were you? Try to capture the mood of the dream. See it all as if it were happening right now. Notice how this dream is different from ordinary conscious reality. Now remember how you felt when you woke up. Wake up. Slowly open your eyes. What kind of dream would you call it? Find someone in the room you feel comfortable with and tell that person your dream. When you have finished, the other person will relate his dream to you. Notice the similarities or differences between your dreams."

General discussion of these dreams and their dream-like characteristics. (faces which change identity, movement from one place to another disregarding distance between, etc.)

Read with the class several of the Robert Louis Stevenson FABLES (page 19, 20, and 21). Explore the dream-like qualities of these fables. Notice their compression, the distortions, their uncanny mood. See how dreams make the vague very vivid. Read Donald Justice's poem, COUNTING THE MAD, (NEW POETS OF ENGLAND AND AMERICA World, N.Y. 1957, page 147.) Discuss the conflict in the poem between illusion and reality. Note the childish – "this little piggy went to the market" tone and contrast that with the fact that this happened in a madhouse. Why is it sometimes difficult to see yourself as just a man, an ordinary man. Why is this a chilling poem?

Now ask the students to write, draw (use colored chalk) or sculpt a dream they have had. Try to reproduce the feeling or atmosphere of the dream.

### COUNTING THE MAD*

Donald Justice

This one was put in a jacket,
This one was sent home,
This one was given bread and meat
But would eat none,
And this one cried No No No No
All day long.

This one looked at the window
As though it were a wall,
This one saw things that were not there,
This one things that were,
And this one cried No No No No
All day long.

This one thought himself a bird,
This one a dog,
And this one thought himself a man,
An ordinary man,
And cried and cried No No No No
All day long.

---

*From THE SUMMER ANNIVERSARIES by Donald Justice. Middletown, Connecticut: Wesleyan University Press, 1960. Reprinted by permission.

# LESSON #20

## STRAWBERRY FIELDS
(with apologies to THE BEATLES)

PROCESS OBJECTIVE:

TRANSFORMING through dreaming.

EXPLANATION:

Dreaming is a TRANSFORMING process which goes on in our minds. This lesson explores daydreams in two ways: as escape from reality; and as a rehearsal for life. This lesson exposes students to the ever-present, often frustrating conflict that exists between illusion and reality. The teacher should avoid placing a value judgment on either type of daydream. This lesson is designed to show the value of each type. Escape daydreams often provide resource material for science fiction and other fantasy-type artistic questions; while rehearsal daydreams provide sound mental role play for working through alternative solutions to problems.

This lesson should give students explicit tools for coping with reality through "fantasizing." Fantasy is now viewed as rich resource material for problem solving. Even escape daydreams can be transformed into productive expression via various art media. Fantasy should be seen as an explicit HOW technique. If students get into a jam, they can imagine, "fantasize", or "alter ego" the alternatives. Now their fantasies work for them; the students are no longer manipulated by them.

MATERIALS:

AN OCCURRENCE AT OWL CREEK BRIDGE, Contemporary Films, 265 W. 28th St., New York, N. Y. 10061.

CLASS ACTIVITY:

Show film - AN OCCURRENCE AT OWL CREEK BRIDGE (28 minutes)

"We've been talking about dreaming. In the previous lesson we focused on sleep dreams. Some of the things we noticed in the discussion is that our dreams seem very real when we are dreaming them. We also recognized that dreams frequently change or distort reality. Often there's a tension--a pull between a dream and reality. Sometimes the dream is so real that we can not bear the thought that it is actually a dream. What's real in the film AN OCCURRENCE AT OWL CREEK BRIDGE? And what is the dream?

Discuss in some detail with the class the tension between illusion and reality that exists in this film. Analyze WHY the viewer is willing to accept the condemned man's daydream as real. The film provides an excellent opportunity to discuss distortion of reality. The film is 28 minutes in length; most of the film comprises the condemned man's daydream. In reality the time from the moment the ritual of preparing the man to be hung until the actual moment of his death is a matter of seconds. But we suspend our disbelief and experience those seconds as an eternity. The moment of crisis frequently seems endless, timeless and unreal. We say, we must be dreaming; it's all a bad dream, or I'll wake up in a moment. Or we wish the pain away by creating a fantasy that gives us a way out of a tight spot.

Analyze the clues the film maker plots to foreshadow the fact that it was all a daydream. The following points may stimulate discussion:

(1) Abbey's characterization--her bearing and presence are highly romanticized; her movements are exceedingly slow; she exudes warmth and understanding.

(2) The distorted voices of the military officers on the bridge as they make plans to pursue the condemned man.

(3) The sudden appearance of the manor gates and their mysterious opening.

(4) The repeated slow motion movements of the man towards Abbey, and her movements toward him.

"The condemned man has a powerful need to daydream. At that moment in time his only escape is thru dreaming. We all try to escape the reality of a crisis by wishing it or dreaming it away."

### SUGGESTED BREAKING POINT FOR LESSON

Elicit from class a couple of examples of escape type daydreams from their lives. Coach students to tell their daydreams very realistically. Suggest that they tell it in the first person. e.g., "It was a blazing hot day, my throat was so dry, I could feel the sweat seeping into my eyes; my eyes burned and blurred. Through blurred vision I saw a cool clear pond of fresh water--it seemed so close..." Ask students to first tell their escape daydream and then to tell the crisis they tried to avoid through the dream. This may be difficult for some students to do. Try to get a real escape dream rather than one made up on the spot. Encourage them to try but if you get too much resistance, move on to the next experience.

PLEATS:

If one student presents a very vivid escape dream and also provides a reasonable crisis context, see if that total situation can be developed into an improvisation. Students will solve some interesting problems in aesthetics, creating believable transitions between illusion and reality, symbolization of the crisis context in the dream, and time distortions.

> "We've been discussing escape daydreams as a means for avoiding a crisis. But that is only one use of daydreaming. Daydreaming can be useful and productive. Can you think of a situation in which a daydream helped you make a decision or provided some alternative routes for action?"

Discuss daydreaming as a way of rehearsing a life problem. When we get in trouble we frequently analyze the alternatives. If we thoroughly analyze these alternatives in our head--see the situation clearly--we stand a chance of avoiding failure in the actual situation. We've pegged out what we are going to say or do if so and so says or does such and such. Rehearsal type daydreaming is a form of mental role-playing. We try on the possibilities to see if they fit the situation.

Try to get a few student examples illustrating how a rehearsal type daydream helped them out of a difficult situation. Divide class into groups of four. One student tells the rest of his group of his involvement in a problem situation, he then describes the daydream alternatives he thought of. Now the group acts out the problem situation. One student stands off behind the protagonist and acts as his alter ego; he role-plays the possible alternatives. The protagonist's body and face reflect approval-disapproval and consideration of alternatives. Finally the protagonist tries one alternative in the real situation. The remainder of the improvisation will show the effectiveness of the daydream alternative.

If the preceding exercise appears to be too complex the same problem can be turned into a writing exercise. In that case students write about a "daydream that helped me out of a jam."

HOMEWORK:

Read Tolstoi's THE PEASANT AND THE CUCUMBERS, page 17 and Stevenson's FABLE VI page 24. Analyze each fable in light of our discussion of the tension or conflict that exists between dreams and reality. Explore also the writing techniques that create that kind of tension.

Invent a daydream fable using your knowledge of how to distort reality.

PLEAT:

Discuss or create chalk drawings of these haiku and koans,

> "Since I am convinced that reality
> is in no way real,
> how am I to believe that dreams are
> only dreams."
>
> "That night we lay pillowed by the lake
> never happened except in a dream;
> still we are talked about in the town."
>
> "Yesterday I dreamed I was a butterfly.
> Today I am uncertain whether I am a
> man dreaming I am a butterfly or a
> butterfly dreaming I am a man."
>
> "Listen to the sound of one hand clapping."

## LESSON # 21

## HEAVEN AND HELL

### PROCESS OBJECTIVE:

Commitment through choosing.

### EXPLANATION:

Commitment, making a choice, is very hard. It means risking, stepping out into the unknown and the dark, staking one's own life on an uncertainty. Commitment often comes from dreams, or a vision of possibility, which is strong enough to make that risk bearable. The process of choosing involves laying out the alternatives, and picking one which is most consonant with one's own dreams for himself and others. This lesson uses the metaphors of heaven and hell to give a student a way of separating those alternatives, and seeing more clearly how a personal choice, or risk, can step toward building his own personally chosen heaven, or his own personally constructed hell.

### MATERIALS:

Poems about dreams. Paintings: GUERNICA, I AND MY VILLAGE

### CLASS ACTIVITY:

Do a little purging first. Get students to write down in their notebooks all the things that they immediately associate with Hell (devils, pitchforks, etc.). When they have finished, get them to do the same for Heaven. Then explain that we are not interested in Heaven and Hell as religious concepts, but are using them as a way of talking, a metaphor for describing the extremes of human possibility, a vision of what life could be. Pick up on the previous discussions of dreams, and explore the possibility of a world without dreams. Would that be a world without the possibility of Heaven or Hell? Or would it be Heaven? Or Hell?

Read poems with the students. Both Langston Hughes' poems A DREAM DEFERRED, HOLD FAST TO DREAMS) emphasize that man can not live without dreams. The popular song from SOUTH PACIFIC repeats this notion when Bloody Mary sings "You gotta have a dream else how you gonna make a dream come true."

"Close your eyes for a little while and try to imagine what the world would be like without dreams. You've read how others feel about a dream-less world but what's your picture of such a world? See it very clearly in your mind's eye. What would the world look like? How would you feel? What could you do or not do in the world? Take a few minutes and write down your reactions."

Let students read their comments aloud to the class.

Place Picasso's GUERNICA and Chagall's I AND MY VILLAGE, in front of the class.

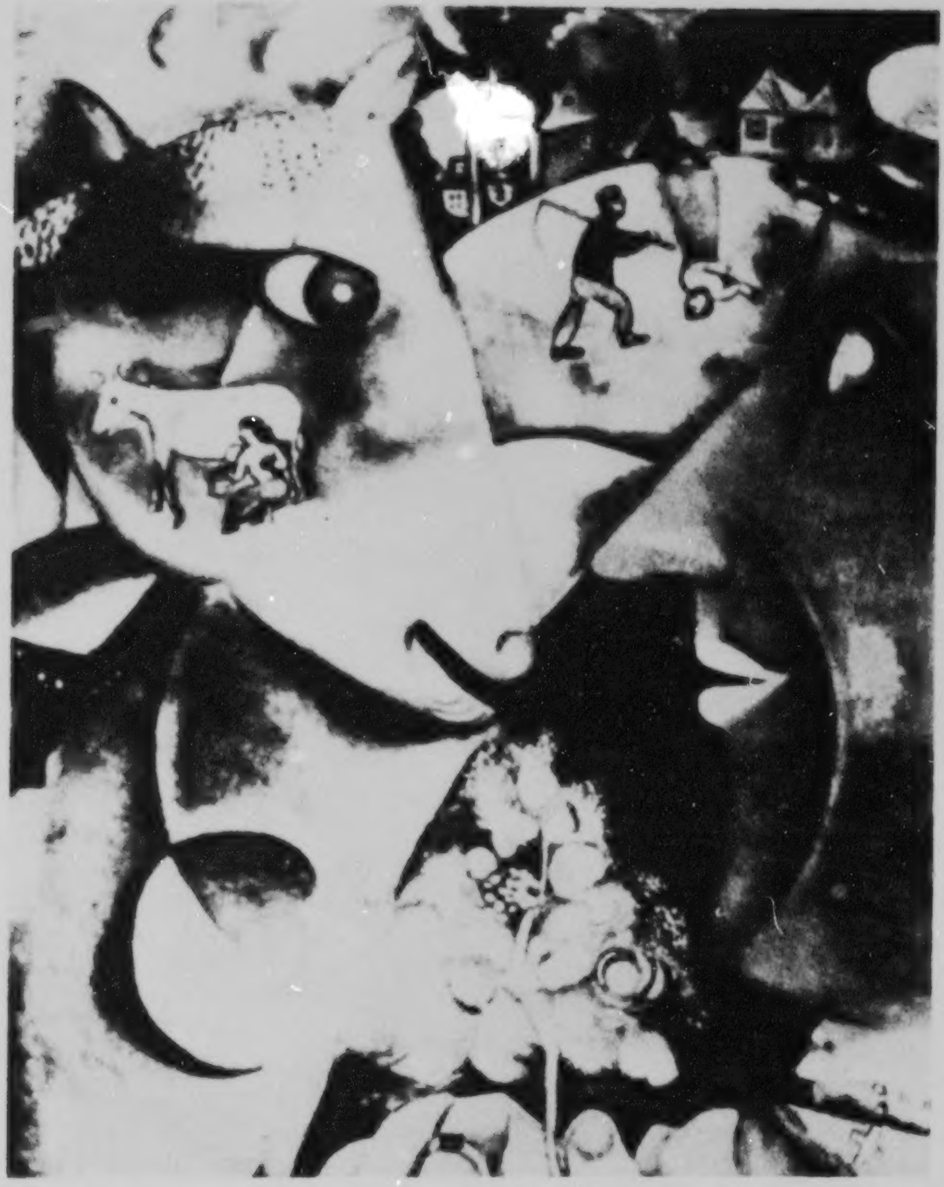
"Each painting represents an artist's visions. When you look at a painting, you catch a glimpse of the artist's visions of life--his point of view, you see the world through his eyes. His eyes guide what you see. Both paintings probably seem strange to you. They're very different from most paintings you've seen. How are they different?"

Brief discussion about style in modern painting. Explain that both Picasso and Chagall know perfectly well how to create a realistic scene. But they know that a photograph can not show how they feel about a situation. A photograph can only show what they saw. Picasso's GUERNICA depicts a battle during the Spanish Civil war in a town called GUERNICA. The scene takes place in a barn. See if students can explain a story based on their observations.

"What do you see? Take in the whole scene, but also look at the parts. What happened (past)? What's happening (now)? What's the major feeling of this picture? Which character's eyes tell how the artist feels about the situation? Notice that animals and man alike suffer in this war. See the wreck of a man, his parts collected in the lower left-hand corner. How does the artist want you to feel about man's inhumanity toward living beings? Make a shift in your mind and see this picture as a picture of Hell. How does Picasso's vision of Hell compare with your own? What's your vision of Hell for yourself? -- for other people? Can you make a Hell for yourself? How do you do that? What does it look like? How does it make you feel about yourself and towards others?"

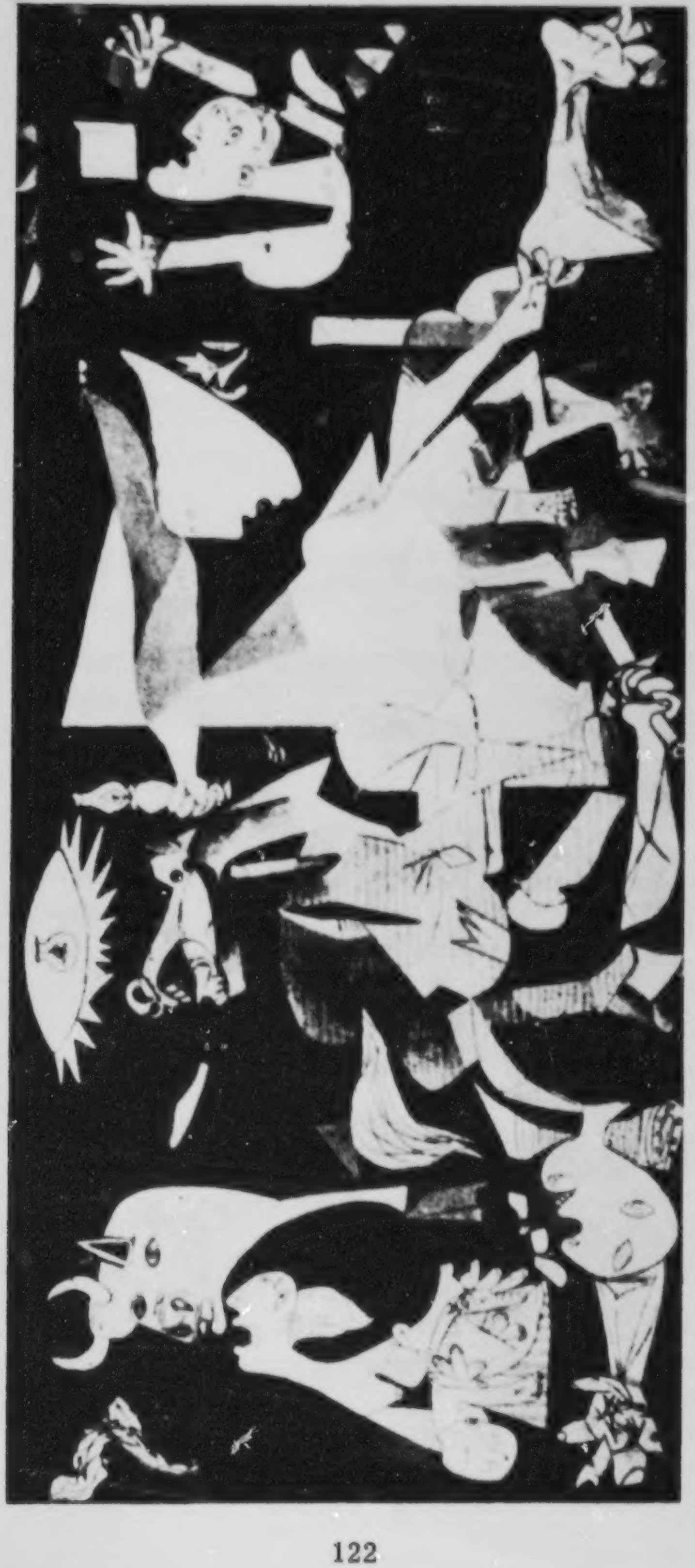
"What sort of landscape, sky? How do their figures look? How do they relate to one another? Is there any beatuy in it? What are the laws? How are they enforced? Avoid the standard clichés of devils, pitchforks, fire and brimstone. What do you make of Jean-Paul Sartre's statement -- "Hell is other people?"

C 21-3



I AND MY VILLAGE by Marc Chagall

C 21-4



GUERNICA by Pablo Picasso

Have the students talk about this among themselves, or write about it, or use clay or chalk or create improvisations which will communicate their feelings. When they are clear about what Hell would mean for them in a fantasy or vision, get them to think more precisely about what that vision would mean if it were translated into things that might be possible on earth. Get them to write a brief description of some small thing they could do which would help them to create their own personal Hell. What can they do or what could they do, to push their lives into a self-created Hell? Point out to the students the difference between what Picasso did in expressing HOW he felt about reality by creating a vision of Hell, and what they did when they created a vision by doing something. If the class is open enough, get the students to share some of the things they might do which would push them toward a hellish life. See if any students are willing to take a small step in that direction, not to live in a self-imposed hell, but so that they will have a sense of what it means to choose consciously one's own direction in life, and more particularly, consciously choose one's own destruction.

SUGGESTED BREAKING POINT FOR LESSON

Repeat a similar process for Heaven. I AND MY VILLAGE may be more difficult a painting for students to empathize with, but they should have no trouble drawing their own Heaven, or drawing what it would feel like to be there. Again get them to make the transition between the vision, and practical possibilities. Get them to write down specific things which they could do to bring more of their Heaven into their lives. Again, a sharing of ideas would be important, since students will be able to gain a number of different ways in which people can create a fuller life for themselves.

If Hell is the others, could Heaven be the same thing? Try an exercise in which the students try to make other people feel good.

"Go back to the person that you did the WHAT, WHY, HOW wheel with, or someone else that you know. When you are all seated in groups of two's, look at the other person and start writing down all the good things you can think of about him. Think about appearance, behavior, feelings, relations with other people, way he makes you feel, humor, skills, etc. Pick up as many different areas as you can. Be very specific and detailed. Don't generalize by saying "You look good." Write precisely what creates the good looks. Don't lie. Don't be sloppy or sentimental. Write only what you honestly think and say only positive things. When you have finished your list, go over it with each other, and explain any things which are unclear." (See Otto, WAYS OF GROWTH.)

Be sure that the ground rules of this exercise are very clear. Don't let any negative comments appear, even if they are meant to "help". Suggest ways for the students to find many different areas in which to talk about one another. Don't let the exercise drag; better to cut it short, than have Heaven run dry. When the exercise is over, it may be useful to pull the class together and talk about how the class felt talking about the good things in one another, and what such talk has to do with creating more of a Heaven for one another. Make clear for the students the process they have been using: dreaming to project a symbolic vision of two alternatives, working out that vision in practical terms, and actually doing something which produces movement in a desired direction.

PLEAT:

Movie: DREAM OF WILD HORSES, Contemporary Films Inc. 265 W. 28th St. New, York, N. Y. 10061.

# URBAN AFFAIRS COURSE OUTLINE

# THE URBAN AFFAIRS COURSE

The Urban Affairs course teaches the student the processes (means) by which he can lead a richer, fuller, more participatory life in the city. In Scherr's terms, the course aims to transform "block" people into "city" people. By increasing the student's awareness of the city and by offering explanations and alternatives to the present situation, the course provides the student with the means for overcoming the very debilitating notion that "you can't beat City Hall". At the end of the course the students should know the processes for social growth in an intuitive, intellectual, and practical way. To achieve these goals each process will be taught explicitly so that the students experience it, analyze it, and then consciously apply it.

The take-off point for this seven week course will be the neighborhood, a basic component of any study of the city. The neighborhood is also something that all students "have"--and they are probably more concerned with their "turf" than any other segment of the city. Then, too, there seems to be a new thrust at working on the immediate, local level as an alternative to massive, de-personalized facilities. Neighborhood legal, health, mental health, ombudsman, planning, action, etc. groups are essential parts of city planning today. This is not to suggest that the total city is not our concern. The neighborhood is the starting point from which to look at the total scene and is the primary vehicle for teaching the basic processes of CONSCIOUSLY SENSING, TRANSFORMING, and ACTING.

## I. CONSCIOUSLY SENSING:

The initial thrust of the course is to provide the processes which enable the student to see more clearly, more perceptively, more insightfully WHAT is in his own neighborhood and then the total city. K. Lynch argues that unless one has a clear and full image of the community, one is not going to be able to affect much change. The lessons ask the students to look at the neighborhood in different ways--first immersing themselves in their own experience, and then reorienting by using analogies, and different perspectives so that they can begin to assemble data on their neighborhood into more useful patterns. (See description of the Communications course for a more detailed description of the broad categories of processes.)

A. Immersion:

1. Purging:

To get all of the initial responses (particularly evaluative ones) out of the student's system by listing them, or reeling them off in free-association style. The objective is to get all past responses to a situation such as the neighborhood out into the open, to discuss the way they influence perception, and then to set them aside and allow new perceptions.

2. Describing without evaluating:

To describe what is there without saying whether it is good or bad. "The grass is cut short," rather than, "The lawn is beautifully kept." This is a hard distinction for students to grasp, but it is important because it allows them to see what is actually there rather than what they want to see, and later to find alternative value systems for structuring what they see. See Lesson #2.

B. Reorientation:

1. Forming an analogy:

To reorient perspective by using seemingly unrelated categories for describing a situation. If students use cars to describe their neighborhood ("My neighborhood is like a Cadillac, a garbage truck, a hotrod") and then talk about why they made each choice, they will discover elements in their neighborhood which they never thought of before.

2. Assuming a point of view:

To look at the same situation from a number of different perspectives: shifting sense perspective to smell, noise, touch, or reversing personal perspective by looking at the student's home as his enemies see it, or shifting social roles by looking at his neighborhood as the trashman, social worker, or "wino" may see it. Again, the change of value orientation allows new data to be collected.

3. Building a taxonomy:

To sort out the data into their natural groupings without using value categories such as good-bad or ugly-beautiful. The first stage is to try to find the patterns which the data suggest, or if a broad range of patterns is not obvious, then to build up descriptive patterns by utilizing key categories such as housing, background of inhabitants, etc.

## II. CONSCIOUSLY TRANSFORMING:

In the second phase of the course, the students will be asking WHY. The lessons first teach two basic kinds of sub-processes which help to explain how the cities got in their present state. Through the process of analysis students learn how to clarify the values which build a city, and how historical and sociological processes give insight into its problems. Through the contemplative processes of dreaming and planning the student is taught ways to help create alternatives to what is.

### A. Analysis:

1. Clarifying values:

To make precise and conscious the value structure or philosophy on which students operate by getting them to specify what they like and don't like, what is good and bad about their neighborhood, and then to examine how they came to feel that way and what the consequences are.

2. Taking a historical perspective:

To look to the past for explanations of the present. Students will learn the historian's processes for examining the neighborhood or city--learning where to go for information, how to check its validity, how to analyze and evaluate it.

3. Taking a sociological perspective:

To look to the structure of society to explain what exists in a particular neighborhood. Students will learn the way social roles and institutions evolve to take care of the complexities produced by expansion over space, time, and number.

B. Contemplation:

1. Dreaming:

To let the imagination run free with no constraints; to let anything be possible; to create a dream city, the best of all possible worlds, the vision of the future. The lessons make dreaming legitimate, show how it can be useful, provide an opportunity to try it, and show how to enrich fantasy life.

2. Planning:

To create a realistic vision, one which works out a practical way to overcome the problems and reach the possibilities. Students should learn something of the Trumpet theory, of goal setting, of systems analysis, and of modeling.

## III. CONSCIOUSLY ACTING:

A. Experimentation:

The final phase of the course arms the student with the processes to bring about change by influencing others. Even if he has understood the WHAT and the WHY, the student will be powerless unless he knows HOW to act. The ACTING sub-process of experimentation shows a student how to lead and apply pressure while testing his beliefs in the marketplace of ideas. The process of commitment shows how he can make a choice, stick to it, and re-examine it within the context of the urban struggle.

1. Pressuring:

To seek out the points of leverage in a social structure, and to use them. Students should learn how to find the pressure points, and various methods of applying pressure--key people, individual and group pressure, publicity, etc.

2. Escalating and de-escalating:

To moderate the use of pressure in accord with the nature of the situation. Students will learn how to make appropriate responses, how to back off without losing face, how to work within legal limits, and what kinds of situations justify revolution.

3. Leading:

To be able to use the three basic types of leadership styles (authoritarian, democratic, laissez-faire) and to work effectively in groups operating under such styles.

B. Commitment:

1. Choosing:

To understand when it is important to make a choice, and what happens when people don't. Students will practice making choices about things which are important to them, and doing so in a variety of disorganizing conditions.

2. Building courage:

To be able to stay in the committed role under pressure. Students will be involved in simulated situations which will require that they maintain their role under heckling, abuse, etc.

3. Re-assessing:

To be able, while maintaining commitment, to begin the Trumpet process over again by sensing out the consequences of a choice, and re-evaluating it.

# URBAN AFFAIRS
# LESSON PLANS

# LESSON #1

# PURGING

## PROCESS OBJECTIVE:

To get new and different perspectives through purging.

## EXPLANATION:

The thrust of this lesson is to help the student find new ways of gaining additional perceptions. Students might have a fairly wide range of expressions of their neighborhood, but this range is still limited considering what is possible. "At every instant there is more than the eye can see, more than the ear can hear, a setting or view waiting to be explored." In order to see more fully, it is helpful first to get out what notions there are and make room for the "new". A baby soaks up perceptions but after a while these begin to impair new perceptions. It has the picture already. Many new mathematical concepts are developed by young people before too many learnings have prevented them from seeing their world in a different way.

## CONTENT VEHICLE:

This lesson and others concerned with SENSING should lead to a much richer and more comprehensive description of the neighborhood and the city. A fairly complete definition of the neighborhood and city should emerge, and this should include common and distinctive features of both.

## MATERIALS:

Old magazines

Paper for murals

Scissors

Crayons

Tape

Glue

U.A. 1-2

PREPARATION:

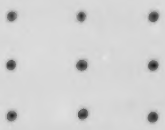
On the previous day ask the students to bring in an old magazine which has pictures.

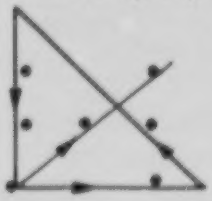
CLASS ACTIVITY:

A few games at the beginning of the period would be helpful in getting to know names, in breaking the ice, and in setting a tone for the class. Name games include Bumpety Bump Bump, Harris' GAMES, available from Kathryn Brush, 1717 Hillside Road, Southampton, Pennsylvania., page 35.

Follow the games with an explicit statement of what this particular lesson is about. The quick puzzles might be useful.

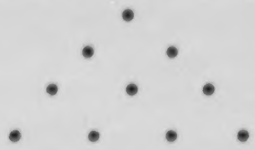
"Let's take a look at this relatively easy puzzle. What you have to do is connect all nine dots with four straight lines without picking up your pencil once. Get all your ideas out; now consciously try to find another way to look at the situation."

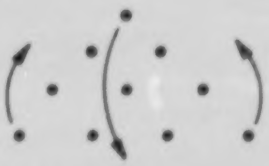




"Why did we have trouble getting at the solution?"

"How did our past perceptions hamper our solving the problem? Now let's try another puzzle. This time you have to move three dots and make the arrow point in the opposite direction. Consciously force yourself to find new ways of looking at the problem."





Another short exercise which will get at the same thing revolves around a showing of the film, MY OWN YARD TO PLAY IN or HARLEM WEDNESDAY.

"Look closely at this film. You will be asked at the end of it to make a detailed description of what you saw."

After the film ask them to write down all that they can remember about it. Ask several students to read their papers.

"How well did we recall all that we saw? Did our 'accurate' viewing of the film get hung up on previous notions about slums? Were we able to catch any of the warmth, imaginativeness, creativity of the people?"

SUGGESTED BREAKING POINT FOR LESSON

Now turn the direction of the lesson to our own world. Ask the students to write ten things describing their neighborhood. They can use single words or sentences. Follow this with five more items, then two more, then one more.

"Consciously force yourself to look anew at your neighborhood. Set aside the old and commonplace; look for new perceptions."

This time tell them to describe their neighborhood by way of a mural. They can cut pictures out of a magazine, draw items or abstracts, or even words. Encourage them to force themselves into finding new ideas about their community. When they have finished, tape the murals to the walls about the room. Allow them a few minutes to examine each other's work. Now ask the group to come up with a tentative definition of a neighborhood. They should list what seem to be common characteristics as well as distinctive features.

The final exercise will be one to get them freely associating about the City of Philadelphia.

"You all remember the books in first grade that had the alphabet with a big letter A and an apple beside it; then a big letter B, etc. MAD MAGAZINE often does this to associate freely about a particular situation. I'd like each of you to try that now but relate each letter's explanation to Philadelphia. What new perceptions can you get about the city this way?"

With the remaining time have several students read their papers. Ask the students whether or not they were able to get any new insights into their neighborhood and city by this kind of process.

For homework have the students find an object which they can attach to their murals that will say something new about the neighborhood.

## PLEATS:

The question of stereotypes is one that will probably enter into this lesson. Part of purging is to get rid of them get them out in the open so that new perceptions can be had.

## LESSON #2

## TELL IT LIKE IT IS

### PROCESS OBJECTIVE:

Non-evaluative description - To describe what is there without saying whether it is good or bad.

### EXPLANATION:

Many times people are limited in their perception of a situation by certain evaluative cues. By applying this process to various situations there is more possibility that additional insight will be gained. For example, if a group of boys is described as a gang (hoodlums), there is less likelihood that it will be seen for what it is, what needs it meets for the boys, and how it might be used in school to advantage for control and projects.

### CONTENT VEHICLE:

If certain urban situations are described in evaluative terms, there is not much chance that there will be an accurate reading of the description. Responses to that situation will thereby be limited. If a neighborhood is described as a jungle, will you see what is actually there? A purely evaluative description of a house might lead to its demolition while a non-evaluative description might have suggested the possibility of rehabilitation.

### MATERIALS:

PHILADELPHIA DISCOVERED, Philadelphia Magazine, 1500 Walnut St., Philadelphia, Pennsylvania., 19102., KI5-3500

Claude Brown, MANCHILD IN THE PROMISED LAND

Frank Harris, GAMES, available from Kathryn Brush, 1717 Hillside Road, Southampton, Pennsylvania

### PREPARATION:

Have in mind some fairly obvious examples of evaluative and non-evaluative descriptions (especially if you tend to disagree with those mentioned below.) Some examples from the newspaper or a text would be very helpful.

CLASS ACTIVITY:

Explain to the class that the lesson today, like yesterday, will offer a process for getting more information about a particular situation. This time, however, the focus is to see how non-evaluative descriptions sometimes offer more alternatives than do evaluative descriptions. Write a few examples of both kinds of descriptions on the board. Ask them to write a few examples of each in their notebooks and then check some of these out.

"In order to get at this notion first take a try at a new game. Here you have to use your body to say things pretty accurately if you want to win."

Play the game BIRD BEAST OR FISH (F. Harris, page 14).

"Group X won the game. How come? What were they able to do better than the other group? Weren't they able to make their actions, their nonverbal communications become more precise? What about with words? Can't we do the same? Maybe some kinds of words will do a better job of this for some situations than others. Let's try it."

Keeping the same groups, ask two groups to do all their describing in positive terms, ask two groups to use only non-evaluative terms. Then show them a picture from the book, PHILADELPHIA DISCOVERED: use a picture such as that of the Kensington or Ukranian or Main Line neighborhood. After a few minutes ask each group to read all the words they used to describe that scene.

"Which description allows you to see what is really there? Which description would offer the best basis for planning whether or not you would want to live there?"

Try the same exercise with the picture showing the Amishman in the Reading Terminal market. Follow this up with similar questions.

Now ask the total group to think of instances and places where descriptions in print for information purposes use evaluative terms and thus tend to limit or restrict the reader's basis for forming an opinion based on what is actually the case. Discuss whether newspapers and textbooks do this. Do they do it as well with pictures? Get at the notion of how editorializing based on the value system of the writer or group creeps into some accounts.

Now ask the class to sit back in a comfortable position, close their eyes, and search out instances where they have tended to do this.

"Get comfortable in your seats. Close your eyes. Now let your mind's eye play back an instant rerun of the last three hours. See if there were any instances (when you were mentally describing a scene) in which evaluative descriptions let you see what you wanted to see rather than what was actually there. Did you do this about any person or neighborhood you went through to get here? O.K. open your eyes and take a look at the descriptions you made yesterday about your neighborhood and the city. Pick out those that seem to be evaluative and those that are non-evaluative."

Then ask the students to fill a page or even half a page with a description of their neighborhood and consciously try to do this in non-evaluative terms. Or do this with the city or both the city and the neighborhood depending on time remaining. Then ask them whether they haven't added a new dimension to their descriptions of the situation. One question you might want to ask is: Have we been evaluating by not including certain things in our papers? Finally, look to see whether the definition of a neighborhood and a city should be enlarged or changed in any way.

HOMEWORK:

Ask the students to look about their neighborhood and get a sense of some of the predominant colors, or if they have a tape recorder, make a tape of various sounds of the neighborhood. Make it clear that although this may seem to be a strange assignment, you are serious about it and will use it in the next lesson.

PLEATS:

Look to some descriptions of neighborhoods in books like Claude Brown, MANCHILD IN THE PROMISED LAND, Macmillan, New York, 1965, or Piri Thomas, DOWN THESE MEAN STREETS, Knopf, New York, 1967, to see if their descriptions are not couched in evaluative terms which tend to restrict them. Both Claude Brown and Piri Thomas consciously decide to return to live in Harlem because they began to see it in a new way.

## LESSON #3

## THE COLOR OF YOUR NEIGHBORHOOD

### PROCESS OBJECTIVE:

To consciously assume a different attitude or position in order to get a new view of the situation by analogies (to reorient perspective by using seemingly unrelated categories) and by point of view (to look at the same situation through shifting sense perspectives to smell, noise, touch).

### EXPLANATION:

The idea of this lesson is to help the students increase their bank of information about a situation by asking them to fill in some category blanks they probably had not considered. S. Langer believes that man's knowledge (and the increase of it) depends upon new questions being asked. Focusing their thinking into new avenues will lead to new insights.

### CONTENT VEHICLE:

Impressions of a neighborhood and city are oftem limited to a one-dimensional description. There is much of the neighborhood and city through which students pass each day that they are not aware of--at least not on a conscious level. The aim here is to do just that--to enrich and enlarge their perceptions. There are many cues which can be used to lead to a fuller structuring and identifying of the area. This gets to the whole notion of neighborhood and city, identity, image, character. Kevin Lynch's book, THE IMAGE OF THE CITY; L. Halprin's book, CITIES, and Lewis Mumford's CONCEPT OF THE VILLAGE IN THE CITY, seem to speak to this.

### MATERIALS:

Tape recorder

Frank Harris, GAMES available from Kathryn Brush, 1717 Hillside Road, Southampton, Pa.

PREPARATION:

Make up word slips for Anagram Charades; if you have the time and equipment, prepare a sound tape of some neighborhood or the city in general.

CLASS ACTIVITY:

In order to get them freely associating, you might try the game Anagram Charades (Harris, p. 8). Then explain that for the next couple of lessons, they will be asked to reorient themselves in order to learn new ways to gather information. Start with an exercise in analogies.

"I will suggest a general category such as cars, and I want you to think of a particular car that best seems to fit in with and describe your neighborhood. It might be a Ford or foreign job or an abandoned car. Each time, you are to voice your choice in turn and write it down as well."

Categories might include cars, TV programs, chairs, books, flowers, animals, etc. Talk about why they made that choice and ask if this is a process which might be useful in learning more about a neighborhood.

"Does this suggest that your neighborhood has a special character or identity different from other neighborhoods? If you had trouble doing this, does this say something about you or the neighborhood? Can we tie our answers together to make a new description of our area?"

SUGGESTED BREAKING POINT FOR LESSON

Now shift direction and tell the students they will be asked to reorient perspective by describing their neighborhood in terms of visual senses of color, shape, motion, smell, sound, touch and feeling tone. Start it off by having some students read their homework assignments dealing with color. Ask if being forced to look in new ways at the familiar helped them to breathe new life into it. If some students prepared a sound tape of their neighborhood, have them play it and let the other students attempt to identify the sounds. Then ask the students to get off by themselves as much as possible and begin to look at their neighborhood from the point of view of the senses listed above. Give them time to do this and encourage them to try to put themselves back into the area to see, touch, feel, hear, etc. You might want to get them in touch with their own body first!

"Everybody stand up. Stretch your arms up as far as they will go. Now relax; let your body go limp. Now take three deep breaths-watch your breathing-feel it. Now let your breathing relax. Concentrate on it. See if it doesn't almost fade away. Now sit in your seat; see if you can't put yourself in touch with your neighborhood. Walk through it. What do you sense in colors, in sounds, etc.?"

After the students have recorded their impressions, ask the students to pair themselves with someone who lives near them. Check out each other's perceptions. Ask them to see how close they approximate answers. Discuss their answers and why they did or didn't perceive the same things. Can you find any criteria for appropriateness?

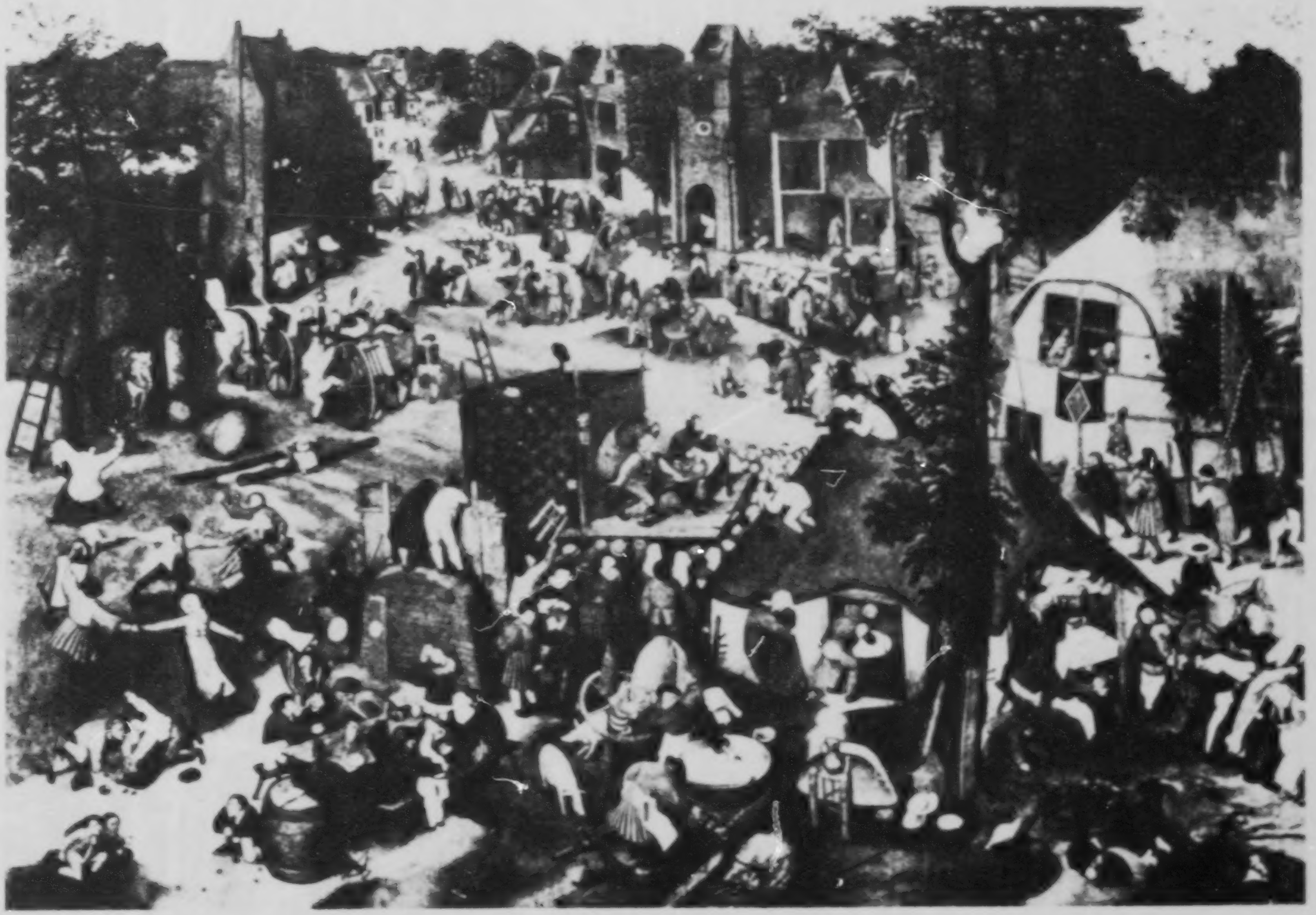
Now try the same exercise with the city of Philadelphia as the situation. When they have completed the writing part of the exercise, divide the class into groups of five or six and let each group be composed of students from different parts of the city (as much as this is possible). Ask similar questions to those above for the neighborhood.

Finally ask these same groups to prepare categories for an exercise similar to that which was used with the neighborhood. Pick out some of the most imaginative ones and play the game with the total class. If there is time look to why some key choices were given. Close with the questions:

"By forcing our senses into new directions, by thinking in terms of unrelated categories, were we able to get some new perceptions of the city? Can we consciously do this when we are in our own neighborhood or a new one? Let's try it out this afternoon and see if our view isn't enriched."

HOMEWORK:

Ask students to take some time before the next morning to look at the city floors, and to be prepared to describe kinds of rugs we walk on in the city.



VILLAGE FAIR (also known as FLEMISH FAIR) by Pieter Breughel the Younger

## LESSON #4

## PERSPECTIVES

### PROCESS OBJECTIVE:

Point of view- To look at the same situation from a number of different perspectives.

### EXPLANATION:

So far our aim has been to get out a host of impressions of a situation based primarily upon the individual's own point of view. Not it will be our goal to suggest that the process of point of view will enable the individual to obtain an entirely different perception. The first step in this process is to make the students aware that even in a class of students there are many different interpretations of the same situation.

### CONTENT VEHICLE:

One of the main characteristics and ingredients of a city is its diversity. This makes the city an exciting place to live if the potential dangers of diversity do not play themselves out in violence. One of the ways to handle this threat is to find a way that will enable different people to appreciate the other person's perspective. Making the process of point of view explicit helps a student collect more data about a pluralistic society. This is a necessity.

### MATERIALS:

Set of twelve pictures by James Joern, 928 Spruce St., Phila., Pa. 19107

Two pictures of men who are quite different but who are both open to interpretation.

### PREPARATION:

Find the right pictures to use in the first exercise. Think over what questions you are going to emphasize as there are many available for this lesson.

CLASS ACTIVITY:

The first activity is designed to give the students an opportunity to experience quickly the process of point of view. Divide the class into 5 groups. Select a recorder for each.

"Each group is to consider itself a screening committee in school for the selection of a new principal. Unfortunately the candidates were not able to come but we do have pictures of them. You will be given a chance to see the pictures and then you are to discuss which man you want as principal, why, what was this man's previous experience, and his age. If possible, you should try to reach a consensus."

After some ten minutes ask the recorder of each group to report what has happened in each group. Then discuss the reason there was a difference of opinion about the men. Ask them if they did not get some new information by getting some one else's point of view.

SUGGESTED BREAKING POINT FOR LESSON

The bulk of the period should now be directed to the set of twelve pictures made by J. Joern. Distribute them about the room and allow and encourage the students to move about and look at the pictures.

"This group of pictures was taken by a professional photographer to tell a story. They have been mixed up here and it is your task to reassemble them so that they tell the story you see. You are to write the sequence they follow and a brief explanation. Look closely at them and get a feeling for the situation. Do this completely on your own. There is to be no communication between students."

SUGGESTED BREAKING POINT FOR LESSON

Allow sufficient time for the students to complete the assignment. Then ask the students to describe their version of the story for the whole class. Encourage them to go up to the pictures and point to each as they relate them. Do this until a goodly number of different versions have been gotten out or until all have had a chance to speak. Then, again divide the class into groups and ask them to discuss what just happened.

"Think about the different versions you just heard. Did hearing them all give you a richer understanding and appreciation of the situation? Did you get a lot of additional information that you didn't think was possible? Could you consciously do this with many urban situations? Would this process help diversified groups get along better? Why did you have different versions of the same scene? How do our backgrounds our heritage, our socio-economic status affect our perceptions? How limited are we by this? Can we try on different perspectives for sensing? Can we break out of our sets so that we can get additional information and understanding?"

These kinds of questions can be directed at the whole story or at particular pictures, especially those that are more open to interpretation. For example, that picture with the writing on the wall or the scrap of paper. The whole question of value orientation is a vital part of this. See how many students described the boys as a gang or group or club.

HOMEWORK:

Ask the students to write the story that they think the photographer had in mind considering he was hired to do the bit for the Urban League. Be sure they understand what the Urban League is.

PLEAT:

Another variation of this process is that of the "glasses" you wear. Not only do different people have different perspectives but the same person can have different perspectives depending on mood or roles or other factors. These lessons were devised by Gerald Weinstein.

## LESSON #5

# NO REASON TO KEEP THE SAME OLD POINT OF VIEW

### PROCESS OBJECTIVE:

Point of view- To look at the same situation from a number of different perspectives through reversing personal perspectives or shifting social roles.

### EXPLANATION:

If one can learn the process of getting into another person's shoes, he can learn a method of obtaining a great deal of new information about any given situation. This is not to say that he has to accept or reject that information. But he now has a lot more to go on in making a decision and in adapting to a situation. This lesson suggests that a working knowledge of this process pulls in a whole new bank of data which helps the individual get at the "truth" and enriches his experience.

### CONTENT VEHICLE:

Too often in many urban situations an individual sees a problem from too narrow a position. This seriously obstructs his effectiveness in handling that scene. In order to get away from this we have to learn to feel the other person's position--to empathize. For example, recently it was announced that policemen in California are going to be "arrested" in certain towns so that they can understand better the situation of the people with whom they work. Some of the most telling points made by the Welfare Rights Organization deal with the way welfare recipients are treated. Much probably could have been avoided if the social workers would have put themselves in the other person's shoes. Their information was not very complete or accurate.

### MATERIALS:

The film, NO REASON TO STAY, Contemporary Films Inc., 267 W. 25th St. New York 10061

Film Projector

PREPARATION:

A short description of whatever scene it is you want to present to the panel.

CLASS ACTIVITY:

The first phase of the lesson is built around the film NO REASON TO STAY which relates a student's point of view about school. Before showing the film tell the students that the film is told from one person's point of view. Ask them to identify who that is. After the film has played some 10 to 15 minutes, stop the film and check out whose point of view it is. Then ask the students to assume that they were teachers watching the film. A fter the film is over ask some of the following questions:

"For whom was this film designed to be shown? Why should teachers be asked to see this film? How did you feel watching this film before I stopped it? How about after it was stopped and you were asked to become teachers? Do you really get any more information about a situation by assuming another person's perspective?"

Divide the class into four groups. Tell two groups that they are to make up a scene involving school from a student's point of view. Tell the other two groups to do the same but from a teacher's point of view. Give them 15 minutes to compose the situation and then allow each group to role play their bit. Discuss the learnings of each separately or, at the end, of all four. Pay special attention to the learnings of the students who assumed teacher roles.

SUGGESTED BREAKING POINT FOR LESSON

Now switch the perspectives to more representative ones in the city. Describe a problem situation for Philadelphia. It might be a description of a civil disorder that is starting in the vicinity of the school or a neighborhood that is meeting to discuss a proposed crosstown expressway that will cut right through their area. The problem should read so that the mayor is convening a panel of representative people to discuss the issue. Representatives should include people like the mayor, the police, a homeowner, a store owner, a civil rights leader, a white racist, a black power spokesman, etc. Discuss the situation carefully before getting into a role play of the panel. Have the students voice some of the ideas that each person might voice. Then ask for volunteers for each role. You might want to play the mayor the first time around. Students in the audience can also take on supportive roles. After the first go-round, ask the students to discuss the reality of the portrayal of the roles.

"How well did we get into the roles? Did they seem real to you? Were they a stereotype of the role? What should they have said to make it more real? Let's try it again and this time make your facial expressions, posture, nonverbal cues fit the role."

With the remaining time discuss with the class the benefits to be gained by consciously adopting this process. Ask them if they didn't gain some new insights into the problems of being a policeman, or a storeowner, or an urban planner. Certainly all might agree that things are not quite as simplistic as they sometimes seem if we look at only one perspective.

HOMEWORK:

Ask the students to write a description of their own neighborhood as it might be viewed by the neighborhood crank.

# LESSON #6

# PATTERNS

## PROCESS OBJECTIVE:

Taxonomy – to sort out the data into their natural groupings without using value categories such as bad or good.

## EXPLANATION:

This process helps to organize the data in ways which permit a new perspective of the situation to emerge. The development of this process gives the individual a possibility of choice and a starting point for the acquisition of further information. A clear image of the surroundings is thus a useful basis for individual growth.

## CONTENT VEHICLE:

If the students are to move about more freely in the urban area, then their image of the neighborhood and city must be ordered. The patterns which they establish for the city will help them to do this and also serve as a broad frame of reference, an organizer of activity or belief or knowledge. There are many different ways of seeking out the patterns of the complex urban scene. A view from City Hall Tower or use of many different maps of the city can do this. This might be one of the more influential processes for students who have not and cannot move about much beyond their own immediate neighborhood, or block.

## MATERIALS:

Wall maps and transparencies of various maps of the city.

Overhead projector

Frank Harris, GAMES, available from Kathryn Brush,
1717 Hillside Road, Southampton, Pennsylvania.,

## PREPARATION:

Be familiar with the physical layout of your school. Decide the order in which you want to use the various transparencies. Also, part of this lesson is based on the assumption that you have not assigned seats. This will be helpful but certainly not necessary.

CLASS ACTIVITY:

The game, "Tiger, Man and Gun" (Harris p. 24) might be a useful way to start this lesson. (There might be a better game to get into the lesson that you know; feel free to use it.) Play the game with the class and then talk about the winning of it.

> "In order to win this game what did some of you try to do? Did any of you try to figure out the pattern or order in which the other side was working? If we can figure out the physical and behavioral patterns of a situation, this would probably help us in mastering it. Seems like this would be especially helpful with the city which is a real complex scene."

Now watch the application of the process first to a situation like school that they all share. Look first at the physical layout of this school and show how a working knowledge of it is a lot easier than trying to memorize the position of every room. Then switch gears and ask the students some other questions.

> "Now let's see if there are other kinds of patterns. Think back — are you sitting in the same seat in this room as you did the first or second day? Are you sitting near the same people you did the first day? Why? You weren't told to do so. Are there any patterns to your seating arrangements?"

There might be some reluctance to 'see' certain patterns but they should probably be pointed out. Now ask the students to sit in groups with students who are in another one of their classes, if this is possible. Ask them to look for any patterns they can in that class whether it be in the seating, in who answers most, who goofs off, etc. They might also look (think back) to the school in the film, NO REASON TO STAY. Have they gotten any new perspectives and understandings of their school by this exercise?

SUGGESTED BREAKING POINT FOR LESSON

The focus of the second part of the lesson is on the city. The goal here is to suggest that by looking for patterns, one engages in a process that makes the city more comprehensible and that lends the viewer a new perspective. It probably would be helpful to start with maps that readily suggest certain patterns. It will also be interesting to see if certain patterns (such as housing conditions, race, and education) don't fit together to form their own pattern. Also, the Comprehensive Plan map with its bright colors is good for searching out patterns.

**HOMEWORK:**

Homework for lessons six and seven is to complete the neighborhood survey. (See lesson eight for sample survey.)

## LESSON #7

## THE ORGANIC CITY

### PROCESS OBJECTIVE:

Taxonomy — To sort out the data into their natural groupings without using value categories such as good and bad.

### EXPLANATION:

In the film, THE BATTLE OF ALGIERS, the French paratrooper leader was able to defeat the FLN because he sought out the organizational pattern of that group. Once having accomplished this, understanding of their flow of command, he had a clear perspective of the situation and was able to attack it directly.

### CONTENT VEHICLE:

In helping the students to master the process of taxonomy it is useful to offer them ways of patterning developed by specialists in the field of urbanology. There are probably many different ways of analyzing the city scene by patterns. In this lesson attention is paid to the taxonomy of Kevin Lynch. The elements of Paths, Edges, Districts, Nodes and Landmarks seem to be useful tools. Depending upon the wishes of the individual teacher, it is possible to center upon any one of these to help the student get a better handle for moving about freely in the city. The emphasis in this lesson is upon Edges and Districts — or ghettos.

### MATERIALS:

Blank paper for maps

Outline maps of Philadelphia

Prepared transparency map of Philadelphia

Lynch's taxonomy from THE IMAGE OF THE CITY, MIT Press., 1960

### PREPARATION:

Familiarize self with transparency of Philadelphia showing various elements.

CLASS ACTIVITY:

The first phase of the lesson is with the neighborhood and the explanation of Lynch's way of patterning. The second part deals with the city as a whole.

Suggest to the students the usefulness of having a way of fitting the pieces of a puzzle of the city together in a way that will help them to get around much better. Pass out a blank sheet of paper.

> "I want you to draw for me a map of your turf neighborhood. Put on this map the things you think I would need to know if I were a young person your age just moving into the area. What is important? If you are having trouble doing this, you might team up with someone who lives near you. But I'd rather you do this on your own no matter how bad it looks. I'd also like a few people to work on the chalkboard rather than the paper."

When they have finished drawing their maps, look at those on the board and see what common elements they all have. List these on the board. Then ask several students to explain what they have on their maps. As much as possible fit their items into the paths, edges, districts, nodes, and landmarks categories. Then make these explicit definitions of each. Distribute mimeographed sheets. Ask the students to put these items on their map and see if this doesn't make their map a better guide for getting about and understanding. If they haven't already done so, have the students center the conversation on the topics of gangs and territory.

> "What are the names of the gangs you know? Why do you suppose so many of them make deals with the nodes or edges? What does a gang mean by its turf? Is this something unique with gangs or does this same concept work with adults, and, let's say, animals? What names do people use? Why does this seem so important to people? Is it more than just safety? What kind of answers do you think we will get if we do this same kind of process for the whole city? Is there really one whole city?"

SUGGESTED BREAKING POINT FOR LESSON

When shifting from the neighborhood to the city, it might be well to use a game for fun and to point out a lesson about taxonomy. The game "CAT and DOG" (Harris, p. 17) serves those purposes. Try to tie the confusion that comes with the game and the lack of patterning. Play the game and then turn to the city.

Distribute to the students an outline map of Philadelphia. Ask them to place on it the paths, edges, districts, nodes, and landmarks. They should try this alone. Perhaps you might want to try some meditation before the writing.

> "Close your eyes and get a picture of the city of Philadelphia. Get a feel for north, east, south, and west. Now think of some of the main arteries, nerve centers, brains, heart, lungs, etc. By thinking of it as a living organism can you begin to see it better? Now, open your eyes and fill in the items indicated."

After some ten minutes go over the map with a transparency you prepared. Ask them how well they did. Ask why they didn't do better and then if thinking about the city in this way (taxonomy) wouldn't be useful. Also, look closely at the question of districts and edges in Philadelphia.

> "Is our city one of many neighborhoods? How real are the edges? What makes one neighborhood different from another? Can you move about freely from one to another? Do we have any Berlin Walls? Would it be fair to say Philadelphia is made up of several ghettos? How can you describe the Northeast or Chestnut Hill as ghettos? Do the edges keep people in or out? Will this kind of perspective of the city (that gained by taxonomy) be helpful in learning how to get about and take advantage of the city and in understanding it better? Why would we want to get about in the city anyhow?"

PLEAT:

The question of territory is one discussed at length in Robert Ardrey, THE TERRITORIAL IMPERATIVE, Atheneum, 1966. There are also interesting notions about the ghetto in the books: Lewis Wirth, THE GHETTO, University of Chicago Press, 1928 and Kenneth B. Clark, DARK GHETTO, Harper, 1965.

HOMEWORK:

Complete neighborhood surveys for lesson #8.

## LESSON #8

## SORTING OUT

### PROCESS OBJECTIVE:

Taxonomy – To sort out the data into their natural groupings without using value categories such as good and bad.

### EXPLANATION:

The previous lessons on the process of taxonomy have been built upon information from maps or upon limited information of the students. In this lesson the aim is to use the process in a more professional way. They will be given a good deal of statistical raw material, and they will have to do the sorting out and the discerning of patterns.

### CONTENT VEHICLE:

The aim of this lesson is to find a process for getting a good deal more information about the particular area. The survey approach is one used by all city planners, and it should be appreciated by the students as a way to check out their own impressions and to disclose patterns. If there is enough time, it can be very meaningful for the students to draw up their own survey. With the completion of this step the students should have a warehouse full of information about their neighborhood which should be used to write a new definition of what neighborhood is and how their own area fits in with this.

### MATERIALS:

Survey summary forms

Transparency of a summary form

Overhead projector

Comprehensive Plan maps of areas.

### PREPARATION:

You should have a fairly accurate picture of the patterns of the area from which the kids come. Also, have a good notion of what you want in a definition of the neighborhood and the city.

CLASS ACTIVITY:

It would be interesting to have the students record their ideas of what they think the survey will disclose before opening the envelopes. Distribute a blank survey summary form.

> "This morning we are going to get a fairly accurate picture of some features of our neighborhood. I think it would be fun and very enlightening to check out our conceptions of this to see how well we really do know our own turf. On the blank form that you have, mark out the levels at which you think your neighbors will fall. Do this for all the categories. Let's see how well your mental picture fits in with the real picture."

Now ask the students to open their 20 envelopes and begin to distribute the answers in the appropriate places on another summarizing survey form. You might do one category with them using the overhead projector. This will take some time to do but they should not feel rushed as this information will be useful at other points in the course. When they have finished they should begin to look through their data for any patterns that are observable. List the patterns. Now ask them to check these out with their prior impressions. Then ask students who live near each other to group together and see whether their data is approximately the same.

> "Does the information from your survey come close to lining up with the information of the others in your group? How close? How diverse are the people, houses, incomes, etc.? Do they all tend to be pretty much the same? How well does your information fit in with the patterns we saw on the city maps?"

Now ask the students to read off their findings (statistical) to you so you can chart them on the board for the area they represent. From this compiled data again go through the process of looking for patterns. Discuss with them how finding these patterns is a useful tool in getting a new and different perspective of the area.

Finally, divide the class into new groupings and distribute to each a Comprehensive Land map of their area. Tell them to look at it closely, find the patterns, and then to combine this information with the data which they have collected today. Put this all together and come up with a written description of their area. Also come up with a new definition of what a neighborhood is and what a city is. Ask someone in each group to record these ideas. Then have the recorders report back to the total group. Work out a definition which all should copy into their notebooks.

HOMEWORK:

> "So far in the couse we have been pretty much just describing impressions of the neighborhood and the city. We have tried not to evaluate — to say what is good or bad — what we like or don't like. For the next group of lessons we are going to be asking the question, WHY?. We are going to see why we got the way we are and what possibilities there are for new and better neighborhoods and cities. To get us started on this I would like you tonight and late this afternoon to visit one of the places on the list just handed out, to see whether the people there act in a human way. Do they treat each other with respect? Do you like what you see? Begin to evaluate."

Distribute a sheet listing places in the city, where groups of people can be observed. Such a list might include bars, movie theaters, City Hall, Rittenhouse Square, school yard, hotel lobby, etc.

U.A. 8-4

## SAMPLE NEIGHBORHOOD SURVEY

1. What is the name of your neighborhood?

2. How long have you lived in this neighborhood?
0-1 years 2-3 years 4-6 years over 6 years

3. Where did you live before?

4. Do you expect to move in the next year?
Yes Probably Maybe Doubt it No

5. What kinds of neighborhood activities do you engage in?
Visit with neighbors. Borrow food. Exchange tools. Give advice. Belong to a community organization. Invite neighbors in. Block parties. Give help in emergencies. Share recreational activities like bowling.

6. In your neighborhood what makes one a good neighbor?
Minding your own business. Keeping to yourself. Offering and accepting help. Gossiping. Helping each other. Borrowing and lending things.

7. How well do you know the people in your neighborhood?
Next-door neighbors. Four houses away. Two houses away. People across the street. Three houses away. People on other blocks.

8. Where do you generally get together with neighbors?
Front porches. Backyards. Sidewalks. Local tap room. Meeting hall. Market or shop.

9. How often do you get together with neighbors?
Very often. Often. Sometimes. Not too often. Very little.

10. Do you think people are more neighborly today than in the past?
Very much so. Little bit. About the same. Less. Much less.

11. Why are they more or less neighborly today?

12. What are the main good features of your neighborhood?
Friendly people. Quiet. Nice houses. People get along well. Lots of interesting things to do. Not too crowded. Safe. Many interesting and fun places to visit. Other.

13. What are the main problems of your neighborhood?
People don't get along well. Gangs. Air pollution. Dirty streets. Too crowded. Noises and disturbances. Police brutality. Lack of jobs. Poor houses. Lack of recreational facilities. Other.

14. Which are the three most pressing problems today in your neighborhood?

15. Do problems in your neighborhood get attended to?
Yes Sometimes Not too often Never

16. How do problems in your neighborhood get handled?
Church. Political party workers. Local newspaper. Community association. Organizations like NAACP, CORE, Catholic War Veterans.

17. Is there a community organization in your neighborhood?
Yes. No. Name. I belong. I don't belong.

18. Would you be interested in belonging to and helping a stronger neighborhood organization?

19. Is there a neighborly feeling in your area?

20. Municipal services
    a. Are the services of the police department enough?
    b. Are the services of the fire department enough?
    c. Are there enough school facilities?
    d. Are there enough library facilities?
    e. Are there enough sanitation facilities?
    f. Are there enough recreational facilities and programs?

21. What are the most important needs of your neighborhood?
    a.
    b.
    c.

# LESSON #9

## WHY I LIKE WHAT I LIKE--I.

PROCESS OBJECTIVE:

Clarifying values--To make precise and conscious the value structure or philosophy on which students operate.

EXPLANATION:

So far our aim has been to develop processes that get a great deal of data out in the open. Now the aim will be to ask them to evaluate it--to see what they like and what they dislike. However, the process of clarifying values goes beyond a mere recital of what is good and bad; there has to be a digging into the basis for these evaluations. If this value structure can be made clear, then there is the chance that the students will have a better notion of the question, WHY.

CONTENT VEHICLE:

Recently there has been a rash of statements by public officials about humanizing the schools or the city or the neighborhood. They suggest that there has been a shift of emphasis in the value structure. The Crosstown Expressway controversy, in Philadelphia, is a recent case in point. The concern about the relocation of the families became primary whereas several years ago this probably would not have been so. The public housing high-rise projects have been discontinued because there has been a shift in the values of the planners. The most recent report of the Philadelphia Citizens Council on City Planning emphasized the need for social planning. Our aim in these two lessons will be working with value clarification at the personal, the neighborhood, and the city level.

MATERIALS:

Picture of the Italian Market from PHILADELPHIA DISCOVERED, Philadelphia Magazine, 1500 Walnut St., Phila., Pennsylvania 19102, KI5-3500

A picture of a modern market

PREPARATION:

Have some ideas ready about the notion of why some people might prefer to shop at a place like the Italian market, an open-air produce market.

CLASS ACTIVITY:

Start the class with the game, **HOW DO YOU LIKE YOUR NEIGHBOR?**. When you have finished the game, try to tie the game in with the object of this lesson.

> "In this game you had to make decisions. On what basis did you do this? Probably in this instance, being just a game for fun, there was no big hangup; you probably just decided on the spur of the moment. But how about with most of the decisions you make during the day? Do you make them willy-nilly or are they based upon some value system you have adopted for many different reasons?"

Turn now to the homework assignments they had. Ask the students to relate their experiences in the various places they visited. Find out what they liked and what they didn't like. Try to pin each student down to the value criteria he or she used to make that particular evaluative statement. After several students have had a chance to respond, divide the class into groups and give each 15 minutes to create a scene about a neighborhood in which they are going to disclose something they don't like about it. Each group should then play their bit and the others should discuss what they saw as the main criticism and what that indicates about the group's value system. Begin to ask what consequences can be expected from this and why it developed in these students.

Another way to make this process explicit would be to contrast kinds of recreation, with which the students are familiar, either indirectly or from their own experience. A few examples might be the differences between a cocktail party and a barbecue, or the contrast of an outing to an amusement park with a block party. Ask students questions that will reveal their evaluations of both and the basis for such.

> "What do you like or dislike about going to an amusement park? How come you like it (dislike it)? If you had to choose between the two-going to an amusement part and going to a block party--where would you go? Why? What

> do you value that you might find at a block party? What do others value that they would travel miles to an amusement park? (In Philadelphia an example is Willow Grove.) What are you willing to forego when you go to the block party?"

## SUGGESTED BREAKING POINT FOR LESSON

At this point switch to a personal intense kind of look at the individual student's own neighborhood. Give him a chance to pull back and begin to evaluate his area. First look at the positive side.

> "The ancient Egyptians had some notion connected with their BOOK OF THE DEAD that when a person died his good points were weighed to see if he could make the journey or if his heart were to be eaten by some animal. Assume that you are the one who is going to do the weighing for your community. What are all the good points that could be said about it? What do you like about your neighborhood? What is there about this community that brings out the best in people? Is my neighborhood a human place and what makes it so?"

The students should list all these points. Then follow the same kind of meditative, personal experience to look at the negative side of the community. When they have listed both sides ask them to examine their lists to see on what basis they decided whether something was good or bad. Ask them to search out their own value structure. Carry it further and ask them to write how this structure developed and what possible consequences it might have for their future.

HOMEWORK:

Ask them to do something of a case study analysis of the following situation. In Mantua, a section of Philadelphia, the citizens recently decided they didn't want a new junior high school that would accommodate 1500 pupils. Instead they have decided to build several "mini" schools.

> "What was their value system that dictated such a decision? Why do you think they arrived at such a system? What are some of the consequences of this structure?"

## U.A. 9-4

PLEATS:

Films such as, THE PARABLE, Protestant Council of Churches of the City of New York, 475 Riverside Drive, New York 10027, and TWO MEN AND A WARDROBE, Contemporary Films are both good take-off devices for a discussion of the question of value clarification. Also, one can raise the question of why people move out of a neighborhood.

## LESSON #10

## WHY I LIKE WHAT I LIKE--II.

### PROCESS OBJECTIVE:

Clarifying values--To make precise and conscious the value structure or philosophy on which students operate.

### EXPLANATION:

The initial lesson in value clarification stressed getting the students to specify what they like and don't like. This lesson should aim to do this again but also spend more time looking closely as to how they arrived at that point and what are likely to be some of the consequences. No single lesson is going to have students altering their values when they are about to make a decision. When there is more chance for alternatives to be considered, this may happen.

### CONTENT VEHICLE:

In this lesson the focus will be on the city rather than the neighborhood. Decisions are being made by city planners, city officials, the mayor and city council, every day of the year. Their value system determines what gets top priority and it also determines the alternatives for working with a problem. Does public housing or recreation get top priority? If we choose housing, what are likely to be the consequences? If the city officials are concerned with violence, then do they spend more on education or the police force?

### MATERIALS:

The film, THE HUMAN CONDITION, available from Brandon Films, 221 W. 57th Street, New York, N.Y. CI6-4867

Pictures of urban renewal scenes in center city

Visual projectors

### PREPARATION:

Preview the film. Think through different value systems and consequences for those with differing ideas about urban renewal.

CLASS ACTIVITY:

The initial phase of the lesson will be an examination of what some other people like and don't like about the city of Philadelphia. Show the film, THE HUMAN CONDITION, and ask the students to look for what the producers didn't like about Philadelphia. During the film stop the flow at one point to ask the students to look not only at what is wrong but on what basis (values) he is making those decisions. After the film is over, divide the class into groups.

> "Select a recorder for your group who will present your ideas later to the total class. Make a list of the five major faults these film producers found with Philadelphia. Now ask yourselves why these faults exist. What do Philadelphians value that cause these problems to still exist? What are liable to be some of the consequences for Philadelphia under this present system according to the producer's opinion?"

SUGGESTED BREAKING POINT FOR LESSON

Each group should then report their ideas, and the class should attempt to make a decision on the ideas which are most valid.

Now turn the flow of the lesson to the individual student's own story of what is wrong and right with the city. You might do this by looking at one phase of urban renewal. Show a picture of downtown Philadelphia, the Penn Center area or Society Hill, etc.

> "Here are several pictures of urban renewal at work in Philadelphia. You are probably pretty well acquainted with them. What do you like or dislike about what you see? Is there anything you find very pleasing or something that really gets you upset? Why do you feel that way? If you haven't made any decision about the scene before this, do so now. On what basis did you make that decision? Why do you think that way? If you don't like what you see, does that mean you would rather see all business and money people leaving the city? What will happen to jobs? If you do like what you see, what about all the people who were forced to leave? Why do Negroes call urban renewal--Negro removal? Won't there be more riots if people get crowded into more slum areas?"

With that as a starter, ask the students to begin listing what they like or don't like about Philadelphia. Their ideas should try to relate to the city scene rather than to individual neighborhoods. This should not take too long after the film and previous discussion instigators. Ask them now to work in pairs and to look for the value system inherent in each list and for the consequences of each. They should try reading the other person's list and make an analysis of it. Then check it out with that person. Find one or two good papers and analyses and work with them in some detail with the entire class.

## HOMEWORK:

Ask the students to imagine that they were just appointed historian for their community. How would they go about getting their data? Ask them to search out some information or individual so that they do come back to class with some specific historical information.

## PLEATS:

You might want to work with the Kerner Report.* What do they see as wrong, and what is their value structure? What are the consequences of their big hangup on integration?

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*Report of the National Advisory Commission on Civil Disorders. (Chairman: Otto Kerner). New York: Bantam Books, 1968. (Also published by the U.S. Government Printing Office.)

## LESSON #11

## HISTORICAL PERSPECTIVE

### PROCESS OBJECTIVE:

Taking a historical perspective--To look to the past for explanations of the present.

### EXPLANATION:

This process is the one most familiar to Social Studies teachers. It should prove most helpful to the students in answering WHY, both for specific (neighborhoods) and general (cities) situations.

### CONTENT VEHICLE:

The emphasis in this lesson is on the neighborhood rather than the city. Particular concerns of the students' neighborhood should be considered, especially those that have been raised in class. For example, what stereotypes or ethnic prejudices exist within minority groups and among groups? Or, why is the central core of the city the most congested, most deteriorated, most polluted part of the city? This lessons also looks to the area of historical methodology.

### MATERIALS:

Local newpapers

Local historian to speak in class

### PREPARATION:

Try to get some information about the history of the particular neighborhood the school is located in.

### CLASS ACTIVITY:

Immersion: (Instant Involvement and Commitment)

Ask the students to describe (write) how their neighborhood was different from today (a) 30 years ago (b) 60 years ago (c) 100 years ago and

(d) 200 years ago. Tell them to think in terms like houses, transportation, ethnic or religious groups, open space, recreation. OR

Ask the students to describe the most dangerous spot in their neighborhood and explain how it became so. OR

Ask the students to describe their high school 20 years ago.

Analysis:

Discuss with the students the process they went through in answering the first exercise. Look at how often this process is used in explaining WHY. Try to list with them various ways in which this process can prove helpful.

This probably will lead to a questioning of methodology. Refer to the homework assignment and ask them how they went about getting the information. List the various means, which probably will include an older person, book, newspaper, magazine, etc. An important part of this question is that of evaluation of information. You might try an exercise similar to CHAIN PANTOMIME (F. Harris p.18) only instead of pantomime have them relate the story from one to another to see how it changes. Also, look at the local newspapers and see what information is there and how it might be judged. Do this latter exercise in small groups.

Application:

Before introducing the local historian, ask the students to write down certain problems about their neighborhood which might be answered by the historical perspective.

SUGGESTED BREAKING POINT FOR LESSON

Ask the local historian to speak for some 15 minutes and allow 15 minutes for questioning.

Now look to some of the problems initially listed and see whether they can be explained in part now. For South-west Philadelphia there probably will be questions about race, air pollution, industry, gangs; for North Philadelphia there probably will be questions about race, religion, and congestion.

HOMEWORK:

Pick up on a neighborhood problem that has come up in class and ask the students to try working with it by using a historical perspective.

## LESSON #12

## USING HISTORICAL PERSPECTIVE

### PROCESS OBJECTIVE:

Taking a historical perspective - To look to the past for explanations of the present.

### EXPLANATION:

Students frequently look to the past to justify ("It's always been this way.") why they shouldn't bother to get involved or committed. The focus of the lesson in making this a conscious activity is to lend understanding of why a certain situation exists, and this will offer suggestions as to what has to be done to effect change. They use historical perspective in looking solely at results: our goal is to use this process to pick out forces from the past so that we can better handle them now.

### CONTENT VEHICLE:

Taking a historical perspective of the city school may prove helpful to the students in at least 4 specific ways. One, it will enable the student to see that many current problems are not new ones but extensions of previous problems. For example, crime in the streets and civil disorders were problems in eighteenth and nineteenth century Philadelphia. Two, it will enable the students to pick out trends. For example, the flight to the suburbs can also be traced back to colonial times. Three, it will help to explain why some communities are so distrustful, others so hostile. Four, it will help to show that some problems are being overcome while others are worsening.

### MATERIALS:

Maps

Charts

Graphs

Accounts of Philadelphia at different times in the past

### PREPARATION:

Decide on the problems you want to speak on to the class.

Gather the needed material together.

## CLASS ACTIVITY:

### Immersion:

Ask the students to explain why Philadelphia has not had a major riot such as in Newark, Detroit, Harlem, Watts, etc. OR

Ask the students to explain why Philadelphia will or will not have a major civil disorder next summer. OR

Ask the students to describe what Philadelphia will be like in 50 years. OR

Ask the students to describe some time from personal experience a date, a ball game, a street fight.

### Analysis:

Discuss with the students their answers to the above question. The main point of the discussion should center on the process of how they went about arriving at their answer. A good part of their justification will be looking to the past--taking a historical perspective. If they leave out this consideration then it will be important to raise the question of how real (possible or probable) their answer is.

### Application:

Most of this phase of the lesson will depend upon the interests of the class and teacher. The emphasis should be upon certain major problems and concerns of Philadelphia. These concerns include the Negroes' (and other minorities including the poor white) position, flight from the city, pollution, crime in the streets, civil disorders, ghettoization, education. Many of these are closely intertwined.

The pattern of approach might go in the following order:

(1) Speculate with students as to how it was: What position, rights, opportunities, status did Negroes have in 1740, 1780, 1850, 1890, 1920, 1940?

(2) Look to various graphs, charts, maps, accounts, etc. which offer information about this question.

(3) Examine how the historical perspective can explain the WHY to the situation today and also show what has or has not been accomplished.

## SUGGESTED BREAKING POINT FOR LESSON

Having tried this with one particular problem or concern, ask the students to list a whole host of current questions which might be answered (explained) by use of the historical perspective. It will be important to note that not all questions can be explained in this way, work the process through again. Finally, list with the students the ways in which this process can prove helpful to a citizen in coping with the problems of the city.

HOMEWORK:

> "Consciously take a historical perspective to answer the question: 'why do gangs exist?' "

PLEATS:

Look to the CITY IN HISTORY by Lewis Mumford as to why cities have developed.

Look to recent historical ideas about explaining American History from an urban point of view (Schlesinger) rather than the frontier.

## LESSON #13

## BOXED IN?

### PROCESS OBJECTIVE:

Taking a sociological perspective--To look to the structure of society to explain what exists in a particular neighborhood or city.

### EXPLANATION:

It will be helpful for students to make conscious the process of analyzing the institutions and social roles that function in the urban scene today. This should help then to organize in a more systematic way the multitude of happenings in a big city. By getting to the WHY in this way, they will be in a better position to anticipate certain problems and what they might do.

### CONTENT VEHICLE:

The emphasis in this lesson is on the idea that people behave in the city because certain roles have been assigned to them by various institutions. City people do not act in a willy-nilly way; they respond to certain institutional pulls as the rural immigrants did in the old country.

### MATERIALS:

Records

SOCIETY'S CHILD by Janis Ian

"Tradition", from Fiddler on the Roof

Books

TWO BLOCKS APART, edited by C.L. Mayerson, Avon Books. (a division of the Hearst Corporation), 959 Eighth Avenue, New York, New York 10019.

### PREPARATION:

Reproduce description of different current Philadelphia situations.

CLASS ACTIVITY:

Immersion:

Play the record, SOCIETY'S CHILD by Janis Ian which describes what happens when a white girl goes with a Negro boy. Ask the students what happened and why. OR

Ask the students what would happen if they went with a person of another race. WHY? OR

Ask the student what would happen and why if he had to suddenly spend all their time reading and studying.

Analysis:

Discuss with the total group what happened in the above situation. Ask them whether the individual was almost forced to act in a certain way, as though he had a prescribed role to play. It might be worthwhile to break them into groups and ask each to list the forces, groups, institutions that forced the individual to act as he did. From this the students should get the idea that various groups and institutions in the neighborhood and city "tell" us what to do.

Point out how complicated a process this is in the city as contrasted with primitive or even rural societies from which their families originally came. Do this by way of the song, "Tradition", from the recording of FIDDLER ON THE ROOF. Institutions like the family and the village stand out clearly in these instances. By taking a sociological perspective the students can begin to see more clearly the WHY for many situations in the modern urban arena. This should be particularly effective in discussing gangs. (Why they evolved and what role they play.)

Application:

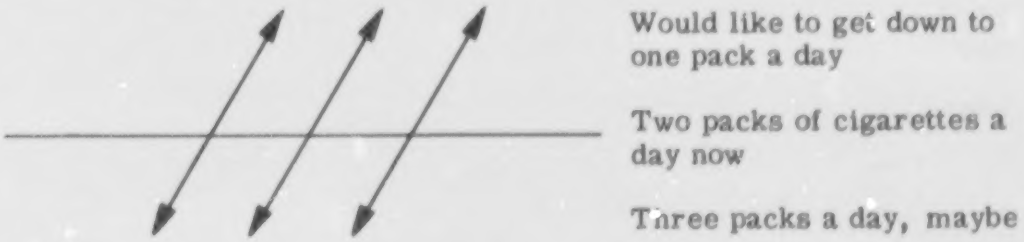
It might be effective to ask the students to take a sociological perspective to explain why Peter Quinn feels the way he does in TWO BLOCKS APART. List the forces that shape his thinking. Why does it differ from that of Juan? This exercise can be done in groups, and then their answers shared. Why do they share certain beliefs and differ so much on others? Present the class with a situation in Philadelphia which is difficult to understand. This might be one concerning the emphasis on urban renewal, on Society Hill or the reaction of some communities (Folcroft, Kensington, South Philadelphia) to the entrance of a Negro family or the reaction of the Northeast to school bussing. Ask the students to explain the WHY of this situation by taking a sociological perspective. You might suggest it is their job to analyze the situation so that the problem will not recur.

HOMEWORK:

"Explain what you think might happen to a friend's behavior and outlook if he joined the police force."

PLEATS:

Look to Lewin's notion of force field analysis. This could probably be a worthwhile exercise for the students. In any given problem situation there are certain forces for and certain forces against.


Would like to get down to one pack a day
Two packs of cigarettes a day now
Three packs a day, maybe

If we can distinguish these forces and their relative power, then it is possible to direct one's actions more effectively.

# LESSON #14

## SWEET DREAMS

### PROCESS OBJECTIVE:

Dreaming--To let the imagination run free with no constraints; to let anything be possible; to create a dream city, the best of all possible worlds, the vision of the future.

### EXPLANATION:

David Reisman said, "A revival of the tradition of utopian thinking seems to me one of the important intellectual tasks of today." The purpose of this lesson is to make legitimate the dreaming of the ideal which many of the students do now, but do not use to enough advantage or purpose.

### CONTENT VEHICLE:

The mode of the utopian thinking about cities has been directed in two areas. One, the attempt to find new ways of working out the existing problems in cities already built. For example, someone has suggested creating airports for New York in the waters surrounding the city by dumping refuse. Two, the dreaming that goes with creating new cities (such as Brasilia) whether they be satellites of large cities already built, underground or space centers, etc. Some men who have talked of this include Frank Lloyd Wright, THE LIVING CITY, Horizon Press., New York, N. Y., Ebenezer Howard, GARDEN CITIES OF TOMORROW, Transatlantic Press., New York, N. Y., 1951, Le Corbusier, VILLE RADIEUSE, Grossman., New York, N. Y.

### MATERIALS:

Pictures of "dream cities"

### PREPARATION:

Some descriptions of utopian communities past, present and future. Skim through COMMUNITAS by Paul and Percival Goodman, Vintage Press., New York, N. Y. (Chapters 5, 6, 7)

## CLASS ACTIVITY:

### Immersion:

Ask the students to imagine the city as a nightmare. Describe what it would be like. They might need some help to get started and on the right track. (People have to wear gas masks all the time because of air pollution.) Encourage them to make it as gruesome as they can (create a Frankenstein). They probably will want to share their descriptions in pairs, small groups or with the entire class.

One teacher, who has taught this lesson, created a nightmare mood in the classroom. He turned off the lights, directed students to put their heads down on their desks and create a nightmare of the city. When the room was still, he picked up the trash can, smashed it on the floor, creating a loud, sudden noise and turned on the lights. Then he asked people to share their horrifying dreams.

### Analysis:

Discuss with the students whether they have done something like this before, other than when asleep. Ask them whether they see any value in creating these kinds of fantasies. Can they find any value in dreaming--especially for urban planners? They might want to look at how far off reality is from these projections. Some students have probably read the book or seen the movie "1984" and can discuss how much of that scene is already here.

## SUGGESTED BREAKING POINT IN LESSON

### Application:

Read the short passage from DOWN THESE MEAN STREETS by Piri Thomas, page 69, when he relates one of his fantasies after taking some marijuana. Ask them whether it is necessary to take a stimulant or use psychedelic means. Ask them what the hang-ups or obstacles to dreaming are. Suggest that you have an exercise which might help them get started on creating a dream city.

> "Let's try an exercise called brainstorming. What I'm going to do is help you get started in busting out of the bag that says dreaming isn't useful and can't be done. We need groups of 5 people and one person is to be the recorder. I'll present a common problem and you'll have 3 minutes to see how many different solutions you can come up with. Everything goes. You're not allowed to say that an idea is bad or wrong."

Present them with 2 or 3 problems such as a truck or boat full of ping-pong balls, army helmets, hula-hoops, etc. which has to be disposed of. Really encourage competition and a freeing of the inhibitions in thinking. Make the final exercise one in which they have to build a dream city. You might want the recorder of each group to read off their ideas.

Now ask each individual to write and/or draw their "dream" city. Again they might need some cues such as underground transportation, open spaces, domes over city, etc. With the time that is left describe some of the utopian communities and cities you are familiar with. These might include places like Brook Farm, a kibbutz, Penn's plan for Philadelphia, Frank Lloyd Wright's plan for a city, etc. Also, a description and pictures of Brasilia might be useful.

The final part of this phase should center on the worth of this process and its application in the more immediate context of the students' lives-neighborhoods, schools, jobs.

An alternative sequence for the application part of the lesson might begin with a dream about a perfect home, block or neighborhood--something "closer to home" and move toward the more abstract dream of an ideal city.

HOMEWORK:

List the obstacles that might stand in the way of realizing a dream community or city. Indicate whether or not they could be overcome.

## LESSON #15

## MAKING PLANS

### PROCESS OBJECTIVE:

Planning-- To create a realistic vision, one which works out in a practical way to overcome the problems and reach the possibilities.

### EXPLANATION:

In making explicit the process and steps of planning, one has to go through the Trumpet-- WHAT is there, WHY it is like it is, HOW are we goint to get it done. The Trumpet is taught consciously as one important way to look at the process of planning. Students, like all people, do a lot of planning; the intent is to examine the parts of the whole and relate them to one another. (If you don't have a good idea of what is, your plans won't be very dependable.)

### CONTENT VEHICLE:

Recently, city planners have come in for a good bit of criticism (see July 1968 issue of PHILADELPHIA MAGAZINE, 1500 Walnut Street, Philadelphia, Pa. 19102, article on Edmund Bacon.) because their planning failed to see the whole picture or because their planning was on the physical side and didn't include the social facet of urban life. Many people would rather live in slums outside Brasilia than in the city proper. A good part of our thrust in the course is saying that one have to consider many different points of view, especially the human element in studying the city and the neighborhood.

### MATERIALS:

Large newsprint

Magic markers

### PREPARATION:

Have a good understanding of a diagram of the Trumpet. Have a list of necessary steps in planning. (These might include surveys of current physical and social factors, historical consideration, problems and needs as seen by the community, consideration of many factors especially that of the people living there, cost, space, etc., analysis of factors at work in the community, a variety of alternative plans, criteria listing, mutual planning and cooperation with the community, with the city as a whole, etc.) Make arrangements for guest speakers.

## CLASS ACTIVITY:

### Immersion:

Tell the students they are members of a student organization that is bent on revolution. They have been assigned to a new high school. It is their job to plan a student take-over of the school. Ask them to list the steps they will take to accomplish this. If you wish, allow them to examine ideas with one another.

### Analysis:

Ask several students to read their plans and list them on the board. Everyone should examine these three to four plans and try to decide which is the best one. (This might be done in small groups.) The important question then becomes, "Why is one better than another?" List on the board the essential steps of planning. This would seem to be a good point to teach the Trumpet again. You probably did this at the beginning of the course. This is also an opportunity to show what the direction of the course has been and will be. With the Trumpet as a model, examine with the students what steps in planning seem to have been omitted and which are critical.

### Application:

A quest from the Redevelopment Authority or the City Planning Commission or the Model Cities Program can speak to the point of planning as seen in his office. This talk can be supplemented by having a local community person comment on this presentation.

## SUGGESTED BREAKING POINT FOR LESSON

Have the students engage in some community planning. Divide the class into five groups, three groups of planners, one group of criteria setters, and one group of reality demons. It would be helpful if each planning group was made up of students from the same neighborhood. The planners are given thirty to forty-five minutes to develop a plan for improving their community-- based on what they see as the main problem.

While they are doing this, the criteria setters are developing the yardstick against which to measure the different plans so that they can select the best one. The reality demons (the smallest group) spend the first fifteen minutes making up questions they want all planners to consider. (Have you considered the cost; what about the elderly; is this a plan for separation; have you considered those who can't afford it?) They visit each of the planning groups and drop these questions there. The reality demons are not allowed to speak.

When the time is up the three planning groups present their proposals. These should be written out on large newsprint with felt-tip pens. The criteria setters are allowed to ask each group a few questions. They then go off and decide what is the best plan and WHY they picked that one. After this is announced there should be time for a general discussion of the plans.

The final bit is for the teacher to pull pieces together and review the planning process--its component parts and its importance.

HOMEWORK:

Study for the test.

## LESSON #16

## PRESSURING

### PROCESS OBJECTIVE:

Pressuring-- To seek out the points of leverage in a social structure, and to use them.

### EXPLANATION:

One of the first steps in working with the HOW is to specify the pressure points in the urban scene. There are a variety of these points and to know the alternatives in a given situation is to be a more powerful, implemental person. The other phase of the lesson is specifying the methods for influencing these pressure points.

### CONTENT VEHICLE:

The pressure points include not only those with a city-wide basis but also those within a given community. The list should include the mayor, his more important aides, the councilmen, several of the more important semi-independent agencies, the committeemen and ward leaders, various municipal departments (such as License, Inspectors, Police), the School Board, the Department of Public Assistance, Department of Housing and Pennsylvania Urban Development. The latter two suggest that state and federal governments are also part of the urban situation.

Methods of applying pressure include:

> Communication with the appropriate group (call the Street Department).
>
> Going up the legitimate ladder (call the Managing Director, the mayor's office).
>
> Group action -- (use city-wide agencies such as Urban League, Citizens Committee for Public Education, and use local groups like the Ludlow Community Organization or The Young Great Society).

Direct action--(The rent strike).

Publicity--(local and city wide media, key people).

MATERIALS:

Booklet: CITY OF PHILADELPHIA

Chart of Philadelphia government

Booklet: NEIGHBORHOOD PROBLEMS

PREPARATION:

Make up three or four case studies if you do not wish to use the ones supplied. Be familiar with specifics of local pressure points- especially civic associations.

CLASS ACTIVITY:

Immersion:

Present the students with an urban problem, such as the one described below or an actual one presented by one of the students, and ask them to describe what they would do if they were in this situation. They can write this alone, with a partner, or in small groups.

> "Mrs. Helen Newsman and her eight children were about to be kicked out of their home in the Hawthorne area. The house they had lived in for 14 years had been declared unfit for human habitation.
>
> Actually, the owner wished to evict the Newsman family so that the property could be converted from slum housing into a house for high income families. This was possible because there was a lot of federal urban renewal money around.
>
> But before the owner could begin to renew the house, it was necessary to vacate the premises. To accomplish this end the landlord had refused to accept rent from Mrs. Newsman for six months. At the end of this period he asked an inspection by the Department of Licenses and Inspections, suggesting

that the property was unfit for habitation. The inspectors agreed and the house was posted. The Newsmans, in turn, received a notice to leave."

WHAT COULD THEY DO IF THEY WANTED TO STAY?

Analysis:

Post on the board the various responses from the group to the problem situation. Suggest to the students that what they have done is draw up a list of pressure points and methods for bringing pressure. Ask them to separate the two, copy these two lists, and add to them during the period.

Application:

Distribute to the students in small groups copies of CITY OF PHILADELPHIA CITY MANUAL, available from, Procurement Department, Municipal Services Building, Room 1360, Phila., Pa. and the CHART OF PHILA. GOVERNMENT, available from Office of the City Representative, Room 660, Municipal Services Building, Phila., Pa. and the Booklet NEIGHBORHOOD PROBLEMS, available from Philadelphia Housing Assoc., 1601 Walnut Street, Phila., Pa. Then distribute the mimeographed problem situations. Ask them to list the pressure points they would pinpoint in attacking the problem and what methods they would employ.

SUGGESTED BREAKING POINT FOR LESSON

Ask individuals to describe their actions listed on paper. Get them to be as specific as possible, including some telephone numbers. Do not allow the students to use the booklets as a crutch i.e., to solve a problem merely by listing a phone number. Encourage them to list alternative actions and to carry through the situation to some conclusion. You might ask them to "show you" what they would say if they called the realtor or Department of Licenses and Inspections. The teacher can take the official's part. Ask other students to "show" how they might handle it better or what other alternatives there are for handling the situation. This is potentially the most exciting part of the lesson. For instance, if a student berates a landlord and does it well, students might be broken into twos (landlord-tenant) and asked to do an instant replay. (Arrange a predetermined "cut" signal.) Then (shifting point of view) they might be asked to do another conversation between the landlord and his wife and/or the tenant and his wife about the preceding argument. The same procedure might now be repeated, trying a reasoned approach, an Uncle Tom approach, a black power organizer approach, a threatened publicity approach, etc.

With each situation add to the list of pressure points and methods. Point out the variety available in both lists. Be sure to talk some about the advantages and disadvantages of each.

HOMEWORK:

Ask the students to find out the name of the committeeman, councilman, civic association, newspaper in their community.

CASE STUDIES

1. The street light at 54th and Elmwood is not working properly. Sometimes it is not working at all. This is an especially bad corner to cross because cars race by there. Recently a woman was killed while trying to cross the street and another person was seriously hurt. A crossing guard is at the corner during the day but this is only for two hours. What can be done?

2. You and a group of fellows your own age (16) are walking down the street one afternoon. Suddenly a police car pulls up and the officer tells you to stop. He gets out and asks for your identification. Then he tells you to lean against the wall and frisks all of you. Following this, he puts you in the car and takes you to the station house for questioning. Supposing this happens several times. What can you do about this? What are your rights?

3. Jack Jones, his wife, and two children live in an apartment in West Philadelphia. This is their first winter in this particular apartment house. They noticed during October that the apartment seemed cold; there wasn't much heat coming from the radiators. But they assumed this was just due to the stinginess of the owner; however, in November when the weather really began getting cold they found that it still was very cold in their apartment. The apartment house they live in is three stories high with one family on each floor. They pay their rent to a realtor. They do not know the other people in the place. What can they do to get heat?

4. The neighborhood had demanded for many years that they get a new recreation center. Finally their demands were met and the City of Philadelphia made a contract to get a new center. Naturally the neighbors watched with much interest the construction of the building. However, some of the men who had experience in construction work began to notice that the building contractor seemed to be making short cuts in the building. It seemed to the men that these short cuts would mean a cheap, poorly constructed building. Where do the people of the neighborhood take their concerns?

5. You and your family have recently moved into a house in West Philadelphia that you purchased. Soon after you moved in a salesman came to the door to sell a food freezer plan. He told you that you will get a new freezer and four months supply of food for much less than it regularly costs you to shop at the market. You sign the contract and within six months you find out that it costs you many times what you were led to believe. It also appears that the freezer was not new as the paint is beginning to peel. What can you do?

## LESSON #17

## HAWKS AND DOVES

### PROCESS OBJECTIVE:

Escalating and de-escalating -- to moderate the use of pressure in accord with the nature of the situation.

### EXPLANATION:

In previous lessons students learned to find pressure points and various methods of applying pressure. Here the focus is upon learning how to make appropriate responses, with special emphasis on learning how to back off without losing face. In any given situation there will usually be available a variety of ways to bring pressure -- however, usually one will be more appropriate than another. By looking at the desirable and undesirable consequences of a given means of pressure, the students will get a clearer notion of the concept of appropriate action (or reaction). Sometimes you might want to de-escalate so that the other party or you will have an opportunity to act without losing face.

### CONTENT VEHICLE:

For many of the students this lesson will have particular importance when applied to the school or street situation. In both cases, he is constantly confronted with situations where he is trying to influence people, whether it be his friends, or the teacher. The confrontation sometimes ends with destructive consequences because the student failed to use appropriate means of pressure. Also, the options for saving face are not known to him.

Community groups and individuals run into the same problems when dealing with the power structure. There might be a wide split amongst the leaders as to the question of whether a particular means of pressure (for example, civil disorder) was appropriate. However, our task is to teach explicitly, the process of choosing a means of pressure -- to demonstrate that one means might be destructive and another constructive even though both may accomplish the goal.

### MATERIALS:

Case Studies

## U.A. 17-2

PREPARATION:

List some criteria for deciding the appropriateness of a response. Also, list some ways one can de-escalate without losing face (be honest if you are wrong, explore all your options, apologize, postpone the action, analyze your values and goals.)

CLASS ACTIVITY:

Immersion:

Read the following incident to the students.

> "Mrs. Bertha Terell had lived at 17-- N. --th Street for 24 years. The house was owned by a Mrs. Scott who inherited it from her husband along with other properties and a real estate business at 19-- Columbia Avenue.
>
> On June 20, 1966, Mrs. Terell found a live rat in her grandchild's crib. Quickly killing the rodent, she marched around to see Mrs. Scott with the corpse.
>
> Mrs. Scott's response to this vivid documentation of the unsanitary conditions at 17-- N. --th was, 'Why show it to me? The rats don't belong to me. They belong to the city.'
>
> Mrs. Terell, however, placed a different interpretation on the remark. She believed that Mrs. Scott just didn't give a damn and, in her rage at what she took to be her landlady's callousness and indifference, she threw the rat in her face.
>
> Mrs. Scott promptly gave Mrs. Terell a verbal order of eviction and that same afternoon sent her a formal written request to move in thirty days. Her reason: 'Your unfair behavior.'
>
> Mrs. Terell refused to move on the grounds that 17-- N. --th had been her home for nearly a quarter of a century, that she paid her rent and was a good tenant, and that Mrs. Scott's action was retalliation for a complaint about unsanitary conditions.
>
> The landlady, however, was determined and engaged a constable to issue a writ of eviction."

Ask the students who won the case. (The plaintiff). Ask them why the plaintiff won. (The landlord always has the law on his side.) Now ask them where the tenant went wrong in her means of bringing pressure. Suggest that the tenant lost her cool and perhaps selected the wrong way -- direct action of throwing the rat in the face of the landlord -- to vent her anger and also get the problem attended to.

Now set the stage and ask several students to volunteer to play the scene under the same conditions but this time the tenant should try out a pressuring tactic that won't cause the landlord to evict her. Play it through several times.

The first part of the lesson might involve about 3 case studies in which they are called upon to list in order the appropriate steps for escalating the pressure or various ways in which the pressure might be de-escalated. If there is time after going over these, you might play the role through one or two times.

Analysis:

Discuss with the students the concept of appropriateness. Ask them what teachers mean when they say "dress appropriately for the occasion." Then give a simple problem such as: "John Jones lived at 3-- S. 47th St. Every Wednesday his trash was collected. Starting on July 17th, however, his trash was the only one on the block not collected. On August 7th, John Jones put all the trash in his car and dumped it in front of the house of the sanitation department head." Ask the students what would have been the appropriate initial step to take. Then carry it up the ladder of escalation.

A school situation to consider might be one involving the lunchroom. The students return in September and within one week are very upset with the food. On the second Monday they throw food about, deface the tables and chairs, and mess up the kitchen. Ask the same questions.

You might get at the notion of de-escalation (how to back off without losing face) by going back to the original case with the rat. Discuss with the students the ways the tenant could have gotten out of that situation without losing face, and at the same time still getting at the rat problem.

SUGGESTED BREAKING POINT FOR LESSON

APPLICATION:

Ask the students (individually and/or in groups) to think back to a classroom situation in which an inappropriate response by the students was made. For example, if the lessons are boring and/or the teacher is insulting, did the students begin to talk, play around, move about, etc.? Look to see whether their pressure to get better lessons was appropriate. (Perhaps you might want to try this out with the class.) Look at several of their situations in this way.

Now shift to some fairly direct confrontation situation in school or on the street in which some fairly distinctive results occurred. (Fights or suspension, for example.) Ask them to work out a two minute scene (with several other students) in which the individual in order to save face thinks he has to play tough. For example, a teacher tells a student to pick up a piece of paper near him. The student refuses. The teacher becomes adamant and gets a similar response from the student. (Probably the student will be suspended.)

All groups might do this simultaneously. Ask for the results. Now ask each group to think of a playback of this scene in which he can save face with his friends but not get suspended.

Another question you might want to get to (if it has not already come up) is that of the appropriateness of revolution. "When in the course of human events, it becomes necessary for one people. . ."

HOMEWORK:

Ask the students to describe two situations in which they think revolution might be appropriate or why revolution is never appropriate.

## LESSON #18

## "POWER TENDS TO CORRUPT..."

PROCESS OBJECTIVE:

Leading -- To be able to use the three basic types of leadership acts as functions which any and all group members can perform.

EXPLANATION:

The following was taken from, **LEARNING TO WORK IN GROUPS**, by Matthew B. Miles.

"People have widely varied beliefs and feelings about leadership. Our approach to understanding leadership assumes that leadership is a matter of personal traits (such as initiative, neatness, courage, warmth, and intelligence). Others suggest that leadership is largely a situational matter: that whether one is (or becomes) a leader depends mainly on the demands of the job at hand. Both the trait and the situational approaches have values, but both leave much to be desired. They imply in a sense that it's what you are, rather than what you can learn to do, that counts. One way out of this dilemma lies in the view that the leader is a person seen by the group members he is working with as helping them fulfill their needs. This viewpoint implies a functional approach to leadership, and emphasizes what the leader actually does, rather than what he is, or what he knows. In the functional view, any and all members may perform specific leadership acts or functions, such as stating a goal, summarizing, encouraging others to speak."

"Group objectives are of two broad types (1) Task -- getting the job or group task done; (2) Building and maintenance -- keeping the group maintained in good working order. Initiating, asking for clarification, giving friendly support, etc. are acts which aid the group in moving toward effective, personally satisfying accomplishments of goals shared by all group members. They are leadership functions even if they last only a moment. Thus the importance of leadership other than the leader. The essential thing is that functions be supplied when they are needed -- not that any particular person supply them. Also, the functional approach does not get bogged down on the issue. of the appointed leader versus the emergent leader."

"A functional view of leadership and group behavior has some clear consequences for one's beliefs about how people learn to be more effective in groups -- either as members or as leaders. That is this view tends to lead to the belief that leadership is learnable and is shared by many group members, instead of being only a matter of one person's behavior. Too, the functional view encourages strong attention to the leader's skills in diagnosing group process problems as a basis for supplying needed function." (See also the mimeographed paper describing classifications of members' roles in groups entitled, ROLES OF GROUP MEMBERS in Communication Lesson #16, p. 99.)

CONTENT VEHICLE:

Hopefully this approach to leading will encourage the student to be more of a responsible participant in the urban scene, whether it be in school and on the street now, or in community groups later. Also, this approach helps to make him aware that many of his present acts are indeed leadership acts and that he carries more of a responsibility than previously thought. Finally the student should become more aware of the consequences of various styles of leading.

MATERIALS:

Tinker toys or ETS blocks

Three sheets for leadership exercise

PREPARATION:

Be pretty familiar with group roles. Perhaps you might want to reproduce sheets for the students. See Communications Lesson #16, pp. 99 - 103. Make a list of leadership qualities.

CLASS ACTIVITY:

Immersion:

The important step here is to get the students involved in some problem situation in which the group process is going to operate. Let it happen and then go back to examine what happened. You will want to ask questions like: What happened in your group (or class)? How did it get going? Who helped to keep it moving or stopped the action? What was the goal? Was it fulfilled? What are some of the things people did to see that the goal was accomplished? What helped to keep the group functioning more or less smoothly? Was there any one leader or did lots of people play a part?

Several suggestions for the immersion might include:

1. Before the class comes in completely disarrange the room and then leave it. Stay away for 5-10 minutes so that the students will have time to react to the scene. When you do appear, ask them to look back at what happened. (I assume that the students will voluntarily put the room back into order. If they don't, the same type of questions can still be asked but directed from the other side.) Probably they should do this first on their own; -- like playing back the movie or tape of the last 10-15 minutes. Ask them what roles they played and what roles other people played.

2. Without any explanation of the lesson, divide the class into groups of five. Tell them they have 20 minutes to come up with with a group project with the materials presented. They are not allowed to talk or write at any time, however. Then give each group a box of tinker toys. After 20 minutes let each group look at the others' projects and then begin a questioning of what happened.

3. Without any explanation of the lesson, divide the class into groups of five. Present on the chalkboard a list of qualities that a leader should have. Ask each group to list these in order of their importance -- each group should reach a consensus on one order. Allow 15 minutes, then begin a questioning of what happened.

4. Use of ETS blocks. Instructions come with the blocks.

Analysis:

In this phave it will be important to make the point that some people see leadership as functions which many people can play a part in. From their observations of what happened in the initial exercise, you will want to develop the concepts of group task and maintenance roles but they should get the point that a group doesn't reach its goals because one person must necessarily do all the leading. Suggest that many individuals, most of them, perform many acts of leading and that this lesson aims to make this explicit so that they can consciously learn and perform more of these acts. Part of the analysis might be to ask them to look at their own role in this class to date. With a check list of the various roles, ask them to assess themselves on a scale of one to three. Also do it for someone they know in the class fairly well. Then allow time for them to check this out with the other person to see how closely others perceive them as compared to their own perception of themselves.

SUGGESTED BREAKING POINT FOR LESSON

Application:

The focus of the lesson shifts here to a look at three different types of leadership styles. Also, within this exercise there is an opportunity for the students to try on some of the roles previously discussed. The exercise goes as follows:

A. Divide the class into 5 groups. Groups one, two, three are participants and should include 3-5 members each. Group four is 3 examiner observers. The rest of the class, group five are observers. Explain that groups 1 through 3 are competing with one another in solving a problem. The observers are to note what happens and then to figure out why.

B. Groups 2 and 3 leave the room. The leader distributes to group 1 seated around a table a sheet of instructions with the problem and the sheet with squares. When group 1 solves the problem and the examiners record their scores, they take seats in the room and group 2 comes in. The leader should record the time taken by each group to solve the problem up to the time they go over to the observers.

C. The leader assumes a different style with each group — democratic, authoritarian, and laissez-faire.

D. When the three groups are finished, the results (time and scores of answers) should be put on the board. Then the students, especially the observers, should be asked to explain the reason for the differences. The reasons should be explicitly stated by the end of the exercise and perhaps the students will be able to add examples of this from their own experience.

The last step is to ask the students to become aware of the roles played by others in any group they are in and to consciously try to assume some new roles for themselves.

## HOMEWORK

Ask the students to write some observations of a group at work. This can be one of their other classes, the family scene, a community meeting, group of their friends, etc.

## THE PROBLEM:

> "Here is a checkerboard of 64 squares. One of these squares has been chosen. Your job is to locate this square as efficiently as possible. 'Efficiently' in this case means seeing how few questions it takes you to find the chosen square.
>
> This problem has two parts: First, problem solving method: In this group, you are responsible, as a member, for helping the group to determine the most efficient method of locating this square. You all work together on this. Second, solving the problem: You will be called to the examiner. You must use the method that your group decided upon. You may ask the examiner as many questions as you need to find the unknown square. Your examiner will either answer 'yes' or 'no' to every question you ask. Every 'yes' or 'no' will be scored and counted as one point. The idea is for your group to get as few points as possible. The group who has had to ask the fewest questions to get the right square will be the winner."

Group Number

(1) Decision Making Time

Start:

Finish:

Total:

(2) Individual Problem-solving Time

| | A | B | | | |
|---|---|---|---|---|---|
| Yes or No Answers | | | | | |
| Total | | | | | |

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## LESSON #19

## CHOOSING

### PROCESS OBJECTIVES:

Choosing — To understand when it is important to make a choice, and what happens when people don't.

### EXPLANATION:

Through the use of various critical situations the lesson attempts to demonstrate that the process of choosing is one that students are constantly engaged in, but not on a conscious level. Frequently students make important choices without realizing that they have made a choice — to decide not to get involved is a choice. Also, the lesson asks the students to look at the consequences of their choices and to examine the values upon which the individual's choices are made.

### CONTENT VEHICLE:

The subject of the "detached Americans" or the "uninvolved" is one that gets much attention in the press and in school. This observation seems to bear heavily upon urban dwellers. The critical situations suggested in this lesson attempt to portray real, typical problems in which urban young people have to make choices. Hopefully through role-play the students will be able to look at the variety of choices which are available and the consequences of many of these. An additional facet of this question is that of ego ideal. Students will also be asked to look at whether they made some choices because they wished to emulate the choice of someone they admired. This point can be tied to the Philadelphia Self Survey which they took at the beginning of the course. They will have an opportunity to see if their choices tie in with their "ideal self."

### MATERIALS:

Critical situations and descriptions of roles

### PREPARATION:

Separate the roles or the scene sheets and determine who you want to play what roles. Decide which scenes you want to use. You might want to look closely at who gets certain prescribed roles.

## CLASS ACTIVITY:

### Immersion:

The initial activity is designed to involve all students in a choosing situation. Their reactions to the situation should provide the data on which to discuss the notion of commitment in general and the process of closing in particular. Distribute the printed situation to all the students and also the particular role each is to play. The situation concerns a high school class in which a substitute comes in and announces that he (she) is going to be the teacher for the next week. Several students will attempt to disrupt the lesson while others will be interested in doing the lesson. The bulk of the students are asked to make a choice as to what they are going to do.

Allow the role play to go for some 5-10 minutes — at least long enough for all students to have made their choice. Then pull the class together and ask the students to consider for a moment what choice they made in this situation, on the basis of what values did they make this decision, and what were the consequences of their choice. Now ask the students to verbalize their answers. It will be important to work hard with those who said they made no choice. Ask other students if they in fact didn't make a choice. Also look at the impersonal comments in the situation. Did some student emulate the choice of someone he admired?

There might be some advantage to playing the scene through again at this point but with the roles switched about. Choices made by some individuals might change the consequences.

### Analysis:

The original situation (and its replay) should provide enough meat to enter into a brief discussion of the subject of commitment — especially as it relates to choosing. Most students will probably be familiar with the notion of the detached or uninvolved. They will probably be able to offer some particular incidents as illustrations. It will be important, however, to make the point that by not getting involved one is in effect making a choice. Look at the value and consequences-facets of this problem.

U.A. 19-3

## SUGGESTED BREAKING POINT FOR LESSON

Application:

The important part of the lesson comes with providing typical situations in which students have to make a choice. Certain critical situations are offered below — feel free to substitute those that seem more appropriate for your class. The situations ask different small groups to work on a particular problem. You might want to play them all through and then dicusss them or you might want to discuss each separately. There should be time for groups to try other situations or reverse roles. Each person in the small group gets a copy of the situation and a particular role to play. The participants can discuss the situation but not their particular role. Again, you will probably want to be selective in assigning roles. One general rule for this and tomorrow's lesson is that no physical stuff is allowed.

(1) Where and when — School playground or recreation center; about dusk.

What — Group of boys are discussing how and if they should initiate a new boy to their group.

Who — Two fellows are for physical initiation; one fellow is against any physical stuff; the others have not made a decision yet.

(2) Where and when — Section of the Far Northeast on a Friday night.

What — Group is deciding whether to crash a party to which they have not been invited.

Who — Two fellows want to crash; one fellow is against it; the others haven't decided what to do.

(3) Where and when — Sitting around a friend's home on a Sunday evening just before June graduation.

What — Boys are discussing what to do about the draft and further schooling.

Who — Two boys are going to go in the service; one is opposed to the draft; the others haven't made up their minds.

(4) Where and when — High school cafeteria on a Tuesday at noon.

What — Several boys are discussing whether to shake down two younger boys.

Who — One boy really needs the money; another boy wants the excitement; three other boys haven't made up their minds yet.

(5) Where and when — Group sitting around a soda in a suburban drug store on a Saturday morning.

What — There is not much to do and someone has suggested they do some shop-lifting at a department store in the shopping center.

Who — Two persons are all for it; another is against; the others have to decide.

(6) Where and when — At a friend's house; Sunday afternoon.

What — One older boy suggests that the group try smoking marijuana which he has brought.

Who — One guy is very eager; two are against it; and the others are unsure.

After each scene has been played and discussed as to choosing, consequences, values, etc., ask the students individually to write down typical situations in the city in which adults have to choose. Suggest that some scenes be ones in which no involvement is their choice — and ask them to write the consequences of this choice. With the remaining time ask the students to share their views of adult urban choosing.

HOMEWORK:

The students might be asked to describe a typical critical situation in which they see themselves having to choose. They should set out the values on which the choice was made and what the consequences were. Or you might ask the students to describe a situation in which it took much courage to make the choice and stick by it.

## LESSON #20

## COURAGE

PROCESS OBJECTIVE:

Building courage — To be able to stay in the committed role under pressure.

EXPLANATION:

Students will be involved in simulated situations which will require that they maintain their role under pressure (heckling, abuse, etc.) The working definition of courage used in this lesson is that of sticking by your convictions under pressure — hanging in there. The goal in this lesson is to explicitly provide situations in which one can test out the strength of his convictions.

CONTENT VEHICLE:

This process would seem to be a most vital one when all of the pressures and problems of the city are considered. For those who have the choice, it is almost an act of courage to live in the city. And as the crisis deepens the quality of courage will become a more necessary ingredient for the existence of the city.

Another facet of this lesson works in the notion that most students equate courage with just physical hanging in there. To have guts means to be ready to fight with your hands. Our goal is to introduce and emphasize other manifestations of courage — including that of admitting that one is wrong or that not to fight is sometimes an exercise in courage.

MATERIALS:

Case Studies

PREPARATION:

Decide on the situation which seems most appropriate for your class. Find examples of courage in some of the current books dealing with city life.

CLASS ACTIVITY:

Immersion:

1. Ask the students to write a definition of being "chicken" and to give some examples of this. Then ask them what the opposite is and write a couple of examples from their own experience in school or in the neighborhood.

OR

2. Read a selection from a book on the urban scene which seems to get to the notion of courage. Ask the students to identify what seems to be the important part of commitment shown here. Ask them to describe a similar bit from their own real world.

OR

3. Ask them what the important process is which builds on the process of choosing. After they have selected a course of action — what is it that is necessary to carry the choice through? They should give an example or let them pick up on some of the situations from the day before.

Analysis:

Have the students work in groups of three. They should share their descriptions and definitions from the initial activity. In doing this they should look for features common to all contributions. Ask them to share these findings with the total group. It will be interesting to see how many have relied solely on 'physical incidents' of being "chicken" or courage. If they have not varied the question, it will be important to ask if courage can be found in not fighting or accepting abuse in non-violent protest or in admitting a mistake. The definition of courage used in this lesson should be made clear and related to expressions of their own that express the same thing. At this point you should also raise the question of whether courage depends upon the rightness of the situation. (In reversing the roles in some of the critical situations, you should be able to make this clear.)

Application:

At this point explain that you want them to try experimenting with this process of building courage. Explain that talking about it probably won't help much so you want to try acting it out in class. One rule, however, is that there can be no physical violence. Set the area in which you want this done, explain the situation, and then ask for volunteers or pick people. Explain individually their roles.

The following are offered as possible situations to work with:

1. Two policemen (color me white and/or black) are on duty at the home of a Negro family who has just moved into an all white neighborhood. The neighborhood is hostile. Many people have gathered and seem bent on wrecking the home. The police are under orders not to use their guns or nightsticks.
   AND/OR
   Two policemen are on duty at the corner of two main commercial streets in an area undergoing a riot. A group of Negroes seem bent on burning and looting and at the moment are only verbally abusing the policemen. The police are under orders not to use guns or clubs.

2. A community group (local school board or PTA) is discussing the selection of a new principal. The first time around, it can be an all black group, all but one of whom wants a black administrator. The exception believes it should be any man as long as he has the right qualifications. The second time around, it can be an all white group, all but one of whom wants a white administrator. The exception believes that it is important for the kids to see a black person in a position other than maid or laborer.

3. This is an all white community discussing the recent purchase of a home by a Negro family. Of the five or six people assembled, all but one wants to find some way of keeping them out.

   The exception feels the Negro family has a perfect right to move in and should be openly welcomed. Anyone who disagrees with the majority of the group is considered a traitor, a "nigger-lover," etc.

4. Three or four boys are molesting an older person (a younger person, a girl) on the street after dark. You are walking by on the other side of the street and see this. You believe it is a citizen's duty to help a fellow citizen in trouble.

5. Two or three people are participating in a nonviolent demonstration or sit-in or picket line for a pretty unpopular cause. Five other people, very much opposed to their way of thinking, begin to abuse, heckle, taunt, etc. them.

Probably a good part of the value of this exercise will be to try on several times one of the roles requiring courage. You might do this by having two or three groups doing the same situation at the same time.

Another variant of this exercise is to make it competitive. Allow the people not participating to heckle all of the players from the sidelines, the idea being that those in the situation are supposedly committed to their roles. Can they handle this? The teacher and perhaps one observer can keep record of which group is best able to maintain their given roles.

You will want to discuss with the students at the end or during the exercise the degree of difficulty in staying in the committed role. This experience must be related to their own real world. You might ask them what it will take to make it more real and add as much of this as possible to the scene.

The final part of this lesson should be a drawing back from the situations. Ask the students to get alone as much as possible. Do this in part by having them shut their eyes. Now ask them to visualize the person they wish to shape themselves into. They should get specific on one or two of the more important qualities or goals. Keeping those in mind, ask them to see what pressures are going to be put in their way and what degree of courage they are going to need to reach their objective. If this seems to be working, you might ask a student if he would like to try it out with the class. Can he hold his commitment under the pressure of his classmates?

HOMEWORK:

Does the process of building courage mean that a person stays committed no matter what happens? Give an example of your answer.

## LESSON #21

## RE-EVALUATING

### PROCESS OBJECTIVE:

Re-assessing -- To be able, while maintaining commitment, to begin the Trumpet process over again by sensing out the consequences of a choice and re-evaluating it.

### EXPLANATION:

The purpose of this lesson is to suggest that the model for learning used in this course is a critical one. Once having gone through the Trumpet, the course is not over; rather the whole process of SENSING, TRANSFORMING, and ACTING must be started again. It is not enough to become committed to a course of action -- one must also be ready and willing to change direction if new sense data and ideas indicate the change is necessary. An individual's or a group's actions produces changes (responses) in others which must be picked up and handled. The spiral of SENSING, TRANSFORMING, and ACTING is a continuous one. This lesson asks the students to constantly re-evaluate their actions on a conscious level.

### CONTENT VEHICLE:

Most observers of the urban crisis recognize that there are no sure or enduring answers for solving the problems of the city. For a while urban planners concentrated on rebuilding the central city, then on housing, then on education, etc. Even with housing, for example, there are a great variety of approaches. The climate in the urban community also changes a great deal. The push for integration is not as noticeable today because of increased calls for local black control. In light of these circumstances, it is most important that plans for the city are constantly re-evaluated, and changed if necessary. Commitment to a course of action (high-rise public housing) without regard to public opinion can have dire consequences. No dream for urban renewal can go without constant evaluation unless one wishes to risk the danger of the dream turning into a nightmare.

### PREPARATION:

Look at Communications Lesson # 5, page 53, for some specific suggestions for this lesson.

U.A. 21-2

CLASS ACTIVITY:

Immersion:

1. Request that the students individually ask themselves why they failed in regular school. Tell them that you assume that they failed or passed because they wanted to fail or pass. Specifically they should look to what choice, what course of action they set out for themselves. Ask why they did this and what were the consequences of their actions. OR

2. Ask the students to assume that they are the chairman of a local civic association. This association has set out to get rid of gangs in the neighborhood by putting a lot of people on the street at night to stop the fights. After two months there seemed to be as many fights as before. What would you as chairman do? OR

3. Ask the students to assume that they are the mayor of a large city. During the past year you have attempted to speak with all people to find out what has to be done. You have started many new projects. There has been some opposition by some extremists but you have stuck by your ideas. The question is -- do you just continue to plug away at these ideas and projects or do you go through the Trumpet process again?

Analysis:

Explore with the students their written answers to the immersion activity. Basically each of these activities asked the students to decide what to do once they had committed themselves to a role or course of action. The notion of the lesson is that the individual must constantly go through the Trumpet. That does not mean you abandon a role but that you step back and look at WHAT is happening and WHY. Then you have to ask yourself whether the new data means you have to adjust or change a plan. The students should be able to grasp the idea that commitment does not mean a fixed course no matter what the consequences. The spiral notion of the Trumpet should be made explicit.

Application:

Try basing this part of the lesson on the course itself, this being the last lesson. Ask students to write WHAT course of action they committed themselves to in this course, then WHY did they do this and finally HOW did they carry out this role and what were the consequences as they see them.

> "This was a new course for you all. Some of you might have decided it was a lot of nonsense and not worth the trouble. You might have said something like 'to hell with passing'. Others might have felt this was a pretty exciting course and took a different line of action. As in the first case, this, too, took courage to say in that role. Now we want to look closely at ourselves and re-assess our positions. To do this everyone should first write (under the heading WHAT) words or sentences that describe your behavior in relation to this course. Then, under WHY, try to explain how come you took this course of action. What were your values? Is this something you have always done? Finally, under HOW, write some verbs that describe the way you behave."

When you have completed this written assignment, ask them to pair up. Each person should write the WHAT for the other person and then share impressions. This kind of feedback should be helpful to the students as there will probably be some discrepancies in the way people think they are being preceived.

Then ask the total group to share their ideas as to the WHY. There will probably be a good bit of commonality on this, but their writing should reveal some basic differences here. It should prove interesting for them to see this since they probably think of themselves as all acting for the same reasons.

For the HOW, ask them to work in small groups. The groups should come up with a list of ways in which they saw people behaving in this course. They should also list some consequences of these behaviors -- especially those they don't think people are aware of.

Since there is little time left in this particular course to think about changing or adapting their behavior, it would seem worthwhile to ask them how this process of re-assessment might prove useful in connection with other subjects or school next year. By going through this process will their attitudes and actions be changed or adapted for other situations in school? Will the processes learned this semester be useful in helping you to make it in school? In you neighborhood?

HOMEWORK:

Test

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